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THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
FREDERICK KEPPEL & CO.  
4 EAST 39<sup>TH</sup> STREET, NEW YORK

FRICK ART REFERENCE  
LIBRARY  
NEW YORK

1908-1909

## NOTE

ALTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

September 28, 1908

FREDERICK KEPPEL & Co.



CONTENTS.

Adolphe Appian

Otto H. Bacher

Felix Bracquemond

Félix Buhot

Jean-Baptiste Camille Corot

Charles François Daubigny

Charles Storm Van's Gravesande

Charles Jacque

Jules Jacquemart

Johann Barthold Jongkind

Maxime Lalanne

Alphonse Legros

Donald Shaw MacLaughlan

Charles Meryon

Evert Van Muyden

Joseph Pennell

Cadwallader Washburn

Herman A. Webster

Henry Wolf

Anders L. Zorn

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ADOLPHE APPIAN  
OTTO H. BACHER  
FÉLIX BRACQUEMOND



22189

ADOLPHE APPIAN

## ADOLPHE APPIAN

“MY admiration for Appian’s work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them. His work is always quite easy and graceful in manner, never strained, never betraying an effort, and it hardly ever fails to charm by a most delicate feeling for the poetry of natural landscape. The lightness, or the apparent lightness, of his hand is such that the wonder is how the point can remove the ground sufficiently to ensure regularity of biting; were he sketching with a silver point on unglazed porcelain the touch could hardly be more aerial. Although in etching a real equality of pressure is an unfortunate necessity, the proof ought to produce the illusion that the etcher has played *piano* or *forte* just as he pleased, and in the best of Appian’s etchings this illusion is complete. Another good quality in his work is that each plate, however large or however small it may be, is conceived from the first as a whole, and the first conception is never departed from for the disproportionate realisation of some obtrusive detail. It would be easy to criticise little bits of his work by taking them separately, easy to say that he does not draw a leaf or a blade of grass, a kind of criticism the more specious that it affects to proceed from a superior accuracy of knowledge; but the answer is that Appian sees always in masses, and gives quite as much detail as is consistent with the preservation of the mass. His drawing of branches and sprays, for example, whenever they happen to come clearly against what is behind them, is always perfectly delightful, and quite as much detailed as it need be, with light and shade hinted at or expressed almost to the very extremity of a twig. So truly does he interpret the character of trees, especially of denuded trees in late autumn, with a few leaves lingering here and there, that in nature they remind me more frequently of Appian than of any other landscape-painter. Anybody whose eye is accurate may in course of time draw branches and sprays with a photographic truth in detail, accompanied by that tightness and hardness of execution which are so common in the works of the younger English painters; and it is not very difficult, on the other hand, to get masses tolerably right in tone when drawing is altogether abandoned; but rare indeed is the good taste which can suggest a beautiful detail exactly where it is needed, without ever



making it too obtrusive or too conspicuous. It would be an injustice to limit this praise to Appian's execution of trees, though it is here that the elegance of his taste is most evident. He is fond of rocks and stones, and makes them substantial enough (in his pictures the rock-texture is always as good as it can be), but nobody can make a rock elegant. The finest of all Appian's qualities, however, is a certain poetry of sentiment which pervades his subjects, especially his river-subjects under evening light. In these he becomes truly the artist-poet, and, as there is a perfect harmony between the dreamy sentiment and the effortless execution, the effect of the work is marred by no harsh accent."

P. G. HAMERTON.

From "Etching and Etchers,"  
pp. 202-203.

# CATALOGUE

## UNE MARE

"This has always seemed to me the most exquisite piece of free branch and stem drawing in the whole range of French etching. It is this, and much more than this; for not only are the trees full of an inexpressible waywardness and grace, but the whole work—the bit of rocky bank, the little inlet of calm water, the sweet distance, and the delicate sky—all this material forms a perfect harmony, presented to us with the true passion of a tender and sensitive artist. No one but an artist can know how much this little place must have been loved before it could be etched so."—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 206.

Height  $9\frac{1}{4}$ , width  $6\frac{3}{4}$

Impressions on India paper, without title.....\$6

(See Illustration)

## AVANT LA PLUIE

A fine realization of the effect in landscape when the rain is about to fall.

Height  $4\frac{3}{4}$ , width  $8\frac{1}{2}$

Impressions on India paper, without title.....\$3

## UNE MORIA À BORDIQUIER

Italian landscape with a well.

Height 8, width  $11\frac{1}{4}$

Impressions on India paper, without title .....\$3

## CANAL AT MARTIGUES

Height  $4\frac{1}{2}$ , width 8

Impressions on vellum, without title.....\$3

## A SUMMER DAY

Beautiful and delicately etched landscape, with the figures of a woman and a dog.

Height  $4\frac{3}{4}$ , width  $8\frac{3}{4}$

Impressions on India paper, without title.....\$3

(See Illustration)

## FISHERMEN'S HUTS

Height  $4\frac{1}{2}$ , width 8

Impressions on Holland paper, without title.....\$2



# UN SOUVENIR

“Easily recognized by a windmill in the middle. To the right of this there is a sailing-boat, to the left another windmill. On a rocky bank to the right is a building with a low tower, like a remnant of feudal times. All this material is reflected in calm water. . . . The sky is shaded in fine taste . . . the effect is good.”—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 205.

Height 5, width  $9\frac{1}{4}$

Impressions on Japan paper, without title. . . . . \$3

## SOURCE DE L'ALBARINE

“This is one of the most masterly of Appian’s etchings in execution, and so harmonious in tone that I conclude it must have been done from one of the artist’s pictures. The sky and distance are delightful in quality; the distance has almost the softness of oil. The reader may observe with advantage the art with which the water is shaded, its lightest space being small and very central, and the skilful management of what is intended to be distinct and what is intended to be confused. The drake flapping his wings, for instance, and the tree to the left are distinct things amidst a good deal of delightful mystery and confusion, and both are very beautifully drawn.”—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 204.

Height  $7\frac{7}{8}$ , width  $14\frac{1}{4}$

Impressions on Japan paper, without title. . . . . \$10

Lettered impressions . . . . . 4

(See Illustration)

## THE SAME

Early proof before the plate was reduced in size. \$18

## PORT OF SAN REMO

Height  $9\frac{3}{4}$ , width  $13\frac{3}{4}$

Signed artist’s proofs on Japan paper. . . . . \$12

Lettered impressions . . . . . 4

(See Illustration)

## PORT OF GENOA

Height  $11\frac{1}{2}$ , width  $16\frac{1}{2}$

Signed artist’s proofs on Japan paper. . . . . \$7.50

## RETOUR DE LA PÊCHE À COLLIOURE

Height  $9\frac{1}{2}$ , width  $13\frac{5}{8}$

Signed artist’s proofs on Japan paper. . . . . \$12

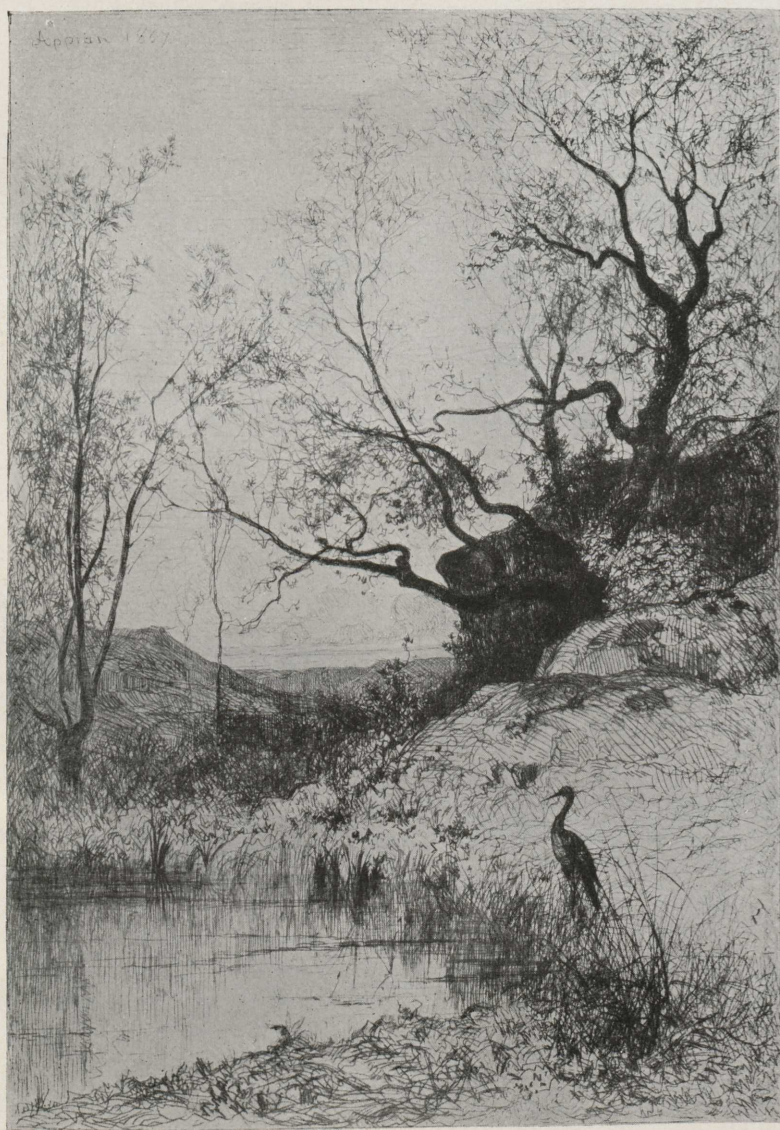
Lettered impressions . . . . . 6

(See Illustration)



SOURCE DE L'ALBARINE

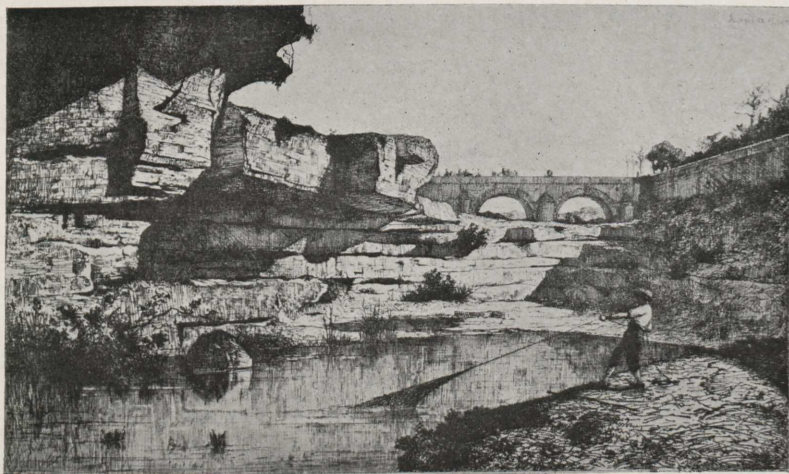




UNE MARE

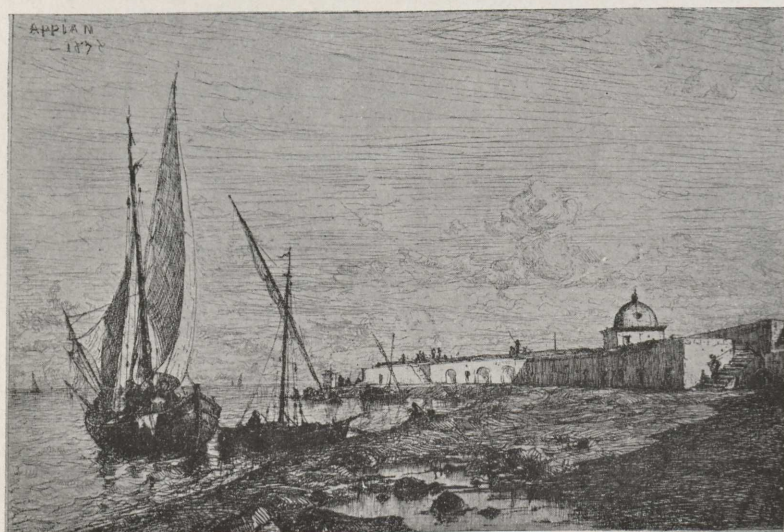


A SUMMER DAY



A ROCKY RIVER BED





PORT OF SAN REMO



RETOUR DE LA PÊCHE À COLLIOURE

A ROCKY RIVER BED

“This is a very fine study of rocks. . . . The figure and net are beautifully introduced.”—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 204.

Height  $8\frac{1}{2}$ , width  $14\frac{1}{4}$

Signed artist's proofs on Japan paper.....\$12

Lettered impressions ..... 6

(See Illustration)

LE VILLAGE DE CHANAZ (SAVOIE)

Height  $4\frac{1}{4}$ , width  $7\frac{1}{4}$

Impression on Japan paper, without title.....\$3

L'ÉTANG DE FRIGNON

Height  $4\frac{1}{2}$ , width 8

Impression on India paper, with title.....\$3

A COUNTRY ROAD

Height  $4\frac{1}{8}$ , width  $7\frac{3}{4}$

Impression on India paper, without title.....\$3



OTTO H. BACHER

## OTTO H. BACHER

“OTTO BACHER has practised etching with accomplished skill, and with simplicity of execution which gives his work unusual force with no lack of effectiveness. His Venice plates are among the best performances of any American. His grip of *locale* and ability to manage with ease the complicated groupings of boats, masts, cordage, and the dazzling, fascinating undulation of water reflections in brilliant sunlight, have enabled him to produce plates that are never lacking in either pictorial or technical interest.”

WILL JENKINS.

From “Modern Etching and  
Engraving in America.”

---

“THE whole of it (the set of Venice Etchings), accessories and all, evinces a strong, artistic feeling. Bold and painter-like treatment characterizes it throughout.”

SEYMOUR HADEN.



# CATALOGUE

## INTERIOR OF ST. MARK'S, VENICE

This large and powerful etching is recommended as being one of the very best ever produced by an American artist. It is quite as effective as the best work of Haig, while it is more painter-like. All who have visited this magnificent old edifice will recognize the fidelity with which the artist has rendered the vast Byzantine interior with its great pillars of precious marble, its uneven, tessellated pavements, and the golden glow of its quaint mosaics.

Mr. Bacher's etching is of the same size as his painting, which was done in the church itself. The renowned French master, Meissonier, was painting in St. Mark's at the same time, and Mr. Bacher is indebted to him for much friendly aid and counsel in the course of his work.

Height  $25\frac{1}{4}$ , width 16

Remarque proofs on Japan paper.....\$30

(See Illustration)

## THE LIDO, VENICE

A great stretch of coast and sea. (This plate was finely reproduced in *The Century Magazine* to illustrate the article "American Etchers," by Mrs. Van Rensselaer.)

Height 7, width 11

Signed artist's proofs on Japan paper.....\$8

## CASA D'ORO, VENICE

Height  $7\frac{3}{4}$ , width 6

Signed artist's proofs on Japan paper.....\$6

## VENICE, SHIPPING AND THE DUCAL PALACE

Height  $4\frac{1}{2}$ , width  $13\frac{1}{2}$

Signed artist's proofs on Japan paper.....\$15

(See Illustration)

## TWO BOATS, VENICE

Height  $3\frac{1}{4}$ , width  $9\frac{1}{4}$

Signed artist's proofs on Japan paper.....\$8

(See Illustration)

THE SAME	Unsigned proofs on Holland paper.....\$5
THREE SHIPS, VENICE	Height $6\frac{5}{8}$ , width $5\frac{5}{8}$ Signed artist's proofs on India paper.....\$8
THE GONDOLIER	Height $14\frac{1}{4}$ , width 9 Signed artist's proofs on Japan paper.....\$7
THE RIALTO	Height $4\frac{3}{8}$ , width $9\frac{1}{2}$ Signed artist's proofs on India paper.....\$10 (See Illustration)
THE SAME	Unsigned proofs on Holland paper.....\$6
A CANAL IN VENICE	Height 9, width 6 Signed artist's proofs on India paper.....\$10 (See Illustration)
THE SAME	Trial proof, before the sky was cleaned.....\$20
LACEMAKERS	Height $13\frac{1}{8}$ , width $8\frac{7}{8}$ Signed artist's proofs on Japan paper.....\$10
THE OLD MARKET, FLORENCE	Height 7, width 10 Signed artist's proofs on Japan paper.....\$8
THE SAME	Unsigned proofs on Holland paper.....\$5
PONTE VECCHIO	Height $7\frac{1}{4}$ , width $10\frac{1}{2}$ Signed artist's proofs on Japan paper.....\$6





INTERIOR OF ST. MARK'S, VENICE

CHIOGGIA

Height  $6\frac{5}{8}$ , width  $9\frac{1}{2}$

Signed artist's proofs on India paper.....\$8

NET MAKERS, CHIOGGIA

Height  $11\frac{3}{4}$ , width  $8\frac{1}{4}$

Signed artist's proofs on Japan paper.....\$10

AT REST

Height 4, width  $6\frac{5}{8}$

Signed artist's proofs on India paper.....\$4

STAUF A BRUCK, DANUBE

Height  $3\frac{5}{8}$ , width  $9\frac{1}{2}$

Signed artist's proofs on Japan paper.....\$5

SUTZBACH

Height  $2\frac{3}{4}$ , width  $8\frac{3}{8}$

Signed artist's proofs on Japan paper.....\$4

THE BRIDGE, WÖRTH

Height  $5\frac{1}{2}$ , width 11

Signed artist's proofs on Japan paper.....\$5

VILLAGE OF ALKOVEN

Height  $2\frac{7}{8}$ , width 9

Signed artist's proofs on India paper.....\$5

UNTER SCHLEISSHEIM

Height  $5\frac{1}{4}$ , width  $11\frac{3}{4}$

Signed artist's proofs on India paper.....\$5

THE LOCK, SCHLEISSHEIM

Height  $5\frac{5}{8}$ , width  $3\frac{1}{4}$

Signed artist's proofs on Japan paper.....\$3

LAVANDERIA

Height  $13\frac{1}{8}$ , width  $8\frac{7}{8}$

Signed artist's proofs on Japan paper.....\$10

(See Illustration)



POPLARS, ROYAL GARDENS

Height  $8\frac{5}{8}$ , width  $5\frac{1}{8}$

Signed artist's proofs on India paper.....\$12

DONAUSTAUF

Height 4, width  $10\frac{1}{8}$

Signed artist's proofs on Japan paper.....\$4

VIA GARABALDI

Height  $8\frac{3}{4}$ , width  $13\frac{1}{2}$

Signed artist's proof on Japan paper.....\$10

A CORNER OF ST. MARK'S

Height 13, width 6

Signed artist's proof on Japan paper.....\$7

A RAINY NIGHT, VENICE

Height  $5\frac{1}{8}$ , width  $12\frac{1}{2}$

Signed artist's proof on Japan paper.....\$15

LUSTHEIM

Height 6, width  $10\frac{3}{4}$

Signed artist's proof on Japan paper.....\$6

REGENSBURG

Height  $5\frac{1}{2}$ , width 11

Signed artist's proof on Japan paper.....\$4

OLD MILL ON THE DANUBE

Height  $2\frac{3}{4}$ , width  $8\frac{1}{4}$

Signed artist's proof on Japan paper.....\$3

BEAD STRINGERS

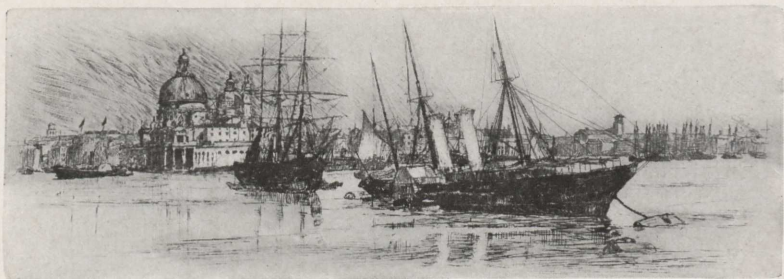
Height  $13\frac{1}{8}$ , width 9

Signed artist's proof on Japan paper.....\$7

CORNFIELD

Height  $2\frac{1}{2}$ , width  $7\frac{3}{4}$

Signed artist's proof on Japan paper.....\$3



TWO BOATS, VENICE

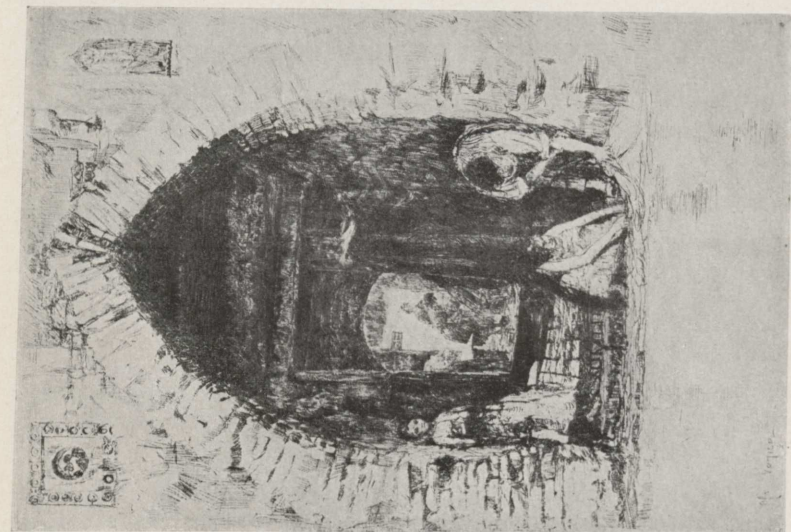


THE RIALTO

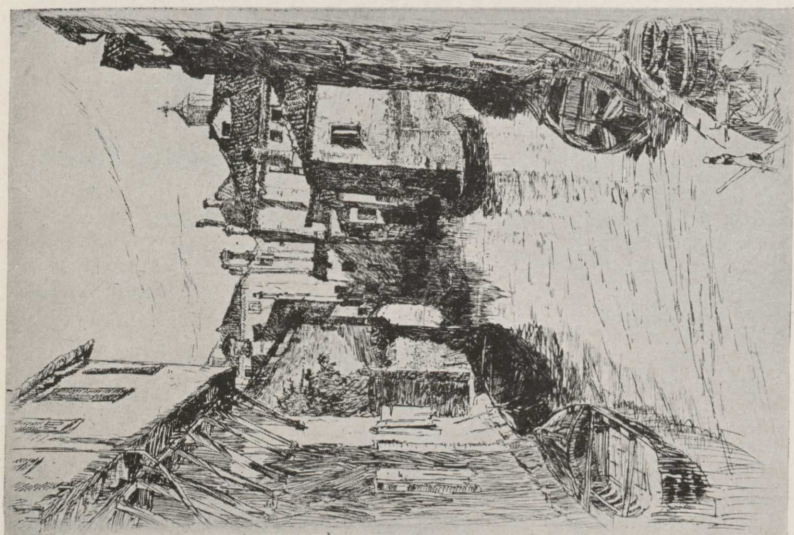


VENICE, SHIPPING AND THE DUCAL PALACE





LAVANDERIA



A CANAL IN VENICE

THE BRIDGE, SCHLEISSHEIM

Height  $5\frac{1}{8}$ , width  $7\frac{7}{8}$

Signed artist's proof on Japan paper.....\$5

THE FERRY

Height  $3\frac{1}{8}$ , width  $9\frac{1}{8}$

Signed artist's proof on Japan paper.....\$5

THE BRIDGE OF SIGHS, VENICE

Height  $14\frac{3}{8}$ , width  $6\frac{3}{8}$

Unsigned proof on Japan paper.....\$7

DISTANT VENICE

Height  $4\frac{1}{2}$ , width  $7\frac{1}{4}$

Signed artist's proof on India paper.....\$7

ZALTIERI

This is the artist's "diploma plate," for which he was elected a member of the Royal Society of Painter-Etchers, England.

Height 2, width 8

Signed artist's proof on Japan paper.....\$8

SAN VIO

Height  $7\frac{3}{4}$ , width 13

Signed artist's proof on Japan paper.....\$10

SCHWABEL WEISS, DANUBE

Height  $3\frac{1}{4}$ , width  $8\frac{1}{4}$

Signed artist's proof on India paper.....\$7.50

THE ORCHARD

Height  $2\frac{1}{4}$ , width  $6\frac{1}{2}$

Signed artist's proof on Japan paper.....\$3

THE FERRY, REGENSBURG

Height  $3\frac{1}{4}$ , width  $7\frac{3}{4}$

Signed artist's proof on India paper.....\$3

ON THE BALCONY

Height  $11\frac{3}{4}$ , width  $8\frac{1}{4}$

Signed artist's proof on Japan paper.....\$10



ENTRANCE TO THE GRAND CANAL

Height  $7\frac{3}{8}$ , width  $10\frac{1}{4}$

Signed artist's proof on Japan paper.....\$10

FONDAMENTA DEI TOLENTINI

Height  $6\frac{1}{2}$ , width  $9\frac{1}{4}$

Signed artist's proof on Japan paper.....\$7

PONTE DEL PISTOR, VENICE

Height 13, width 6

Signed artist's proof on Japan paper.....\$7

ON THE GRAND CANAL

Height  $8\frac{3}{8}$ , width  $11\frac{1}{4}$

Signed artist's proof on Japan paper.....\$8

FÉLIX BRACQUEMOND



## FÉLIX BRACQUEMOND

THE etchings of Bracquemond are very like the man who made them. He is a great, strong, virile man, and this forceful personality is reflected in every picture that he has made. As a technician in etching he is, perhaps, supreme; but he is not as well known among American connoisseurs as he deserves to be, and for the reason that his robust nature always scorned to descend to more or less feeble prettiness; and such prettiness is the quality which is the first to attract the great public everywhere. To demonstrate this, let us contrast some very popular picture by Angelica Kauffmann with one by Rembrandt. The former is undeniably "pretty" and the Rembrandt may be frankly ugly; but in greatness how the ugly picture towers above the pretty one!

Bracquemond has won all the official honors of the Paris Salon, —even to the supreme recompense of the Medal of Honor,—and in Beraldi's twelve volumes, "*Les Graveurs du XIX<sup>ème</sup> Siècle*," the author devotes the whole of his third volume to the etchings of Bracquemond. Beraldi writes of him:

"He is one of the artists who have most powerfully contributed to the revival in France of original painter-etching. The art could not have found a stronger champion. Robust in mind as he is in body, persevering, confident in himself in spite of those difficulties which beset so many budding artists of talent, such obstacles only served to make him stronger. He never had a teacher, but formed his style all alone. Having borrowed a volume of an encyclopedia he learned from it the technics of the etching process and then proceeded to etch without further teaching. His first attempt dates from 1849."

FREDERICK KEPPEL.

Written on the occasion of an exhibition  
of etchings by Bracquemond and Buhot.  
New York, February 25—March 25, 1908.

# CATALOGUE

## SEA GULLS (LES MOUETTES)

Height  $10\frac{5}{8}$ , width  $17\frac{7}{8}$   
Signed artist's proofs.....\$24  
(See Illustration)

## A FLOCK OF TEAL ALIGHTING (ROSEAUX ET SARCELLES)

Height 12, width  $9\frac{5}{8}$   
Signed artist's proofs.....\$12

## THE BATHER (CANARDS SURPRIS)

Height 14, width  $10\frac{1}{4}$ ,  
Signed artist's proofs.....\$18  
(See Illustration)

## THE SAME

Very early trial proof before many changes.  
Signed artist's proof .....\$50

## PHEASANTS AT DAWN (BRUMES DE MATIN)

Height  $8\frac{7}{8}$ , width  $13\frac{3}{8}$   
Signed artist's proofs .....\$15

## TEAL (SARCELLES)

Height  $8\frac{7}{8}$ , width  $11\frac{1}{4}$   
Signed artist's proofs .....\$12  
(See Illustration)

## LAPWING AND TEAL (VANNEAUX ET SARCELLES)

Height  $10\frac{3}{4}$ , width  $7\frac{3}{4}$   
Signed artist's proofs .....\$12  
(See Illustration)



THE COMING STORM (LA NUÉE D'ORAGE)

Height  $9\frac{1}{2}$ , width  $13\frac{1}{4}$

Signed artist's proofs.....\$18

(See Illustration)

THE SAME

Early proof before the sky. Signed artist's proof..\$30

THE HARE

First state.

Height  $8\frac{1}{2}$ , width 4

Signed artist's proof on Japan paper.....\$32

ORIGINAL DRAWING FOR THE ABOVE

Height 13, width 10 .....\$50

BIRDS NAILED ON A BARN DOOR

Height 11, width 15

Proof on Holland paper.....\$15

LE CORBEAU

Height 8, width  $6\frac{1}{2}$

Proof on Holland paper, with title.....\$4

LES TAUPES

Height 10, width  $7\frac{1}{2}$

Proof on Holland paper, with title.....\$3

A ROCKY COAST

Height 12, width  $16\frac{1}{2}$

Early state before the skeleton of a horse was  
added .....\$16

PARTRIDGES

Height  $8\frac{3}{4}$ , width  $11\frac{1}{2}$

Proof on Holland paper.....\$6

LANDSCAPE

Height  $4\frac{1}{2}$ , width 7

Signed artist's proof on Holland paper.....\$10



THE COMING STORM

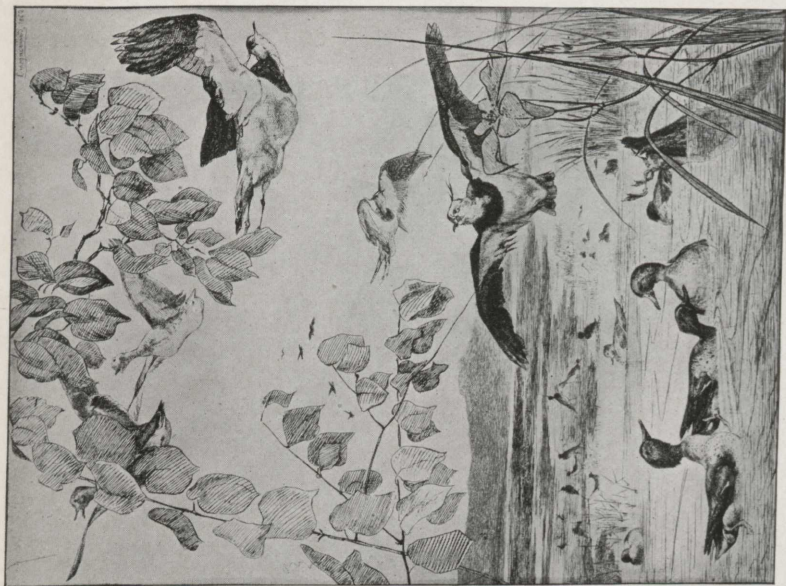


TEAL

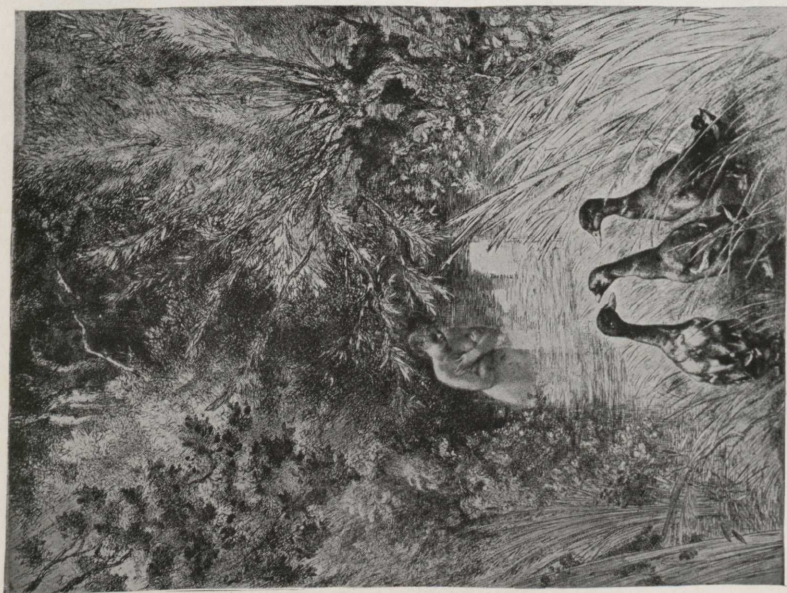




SEA GULLS

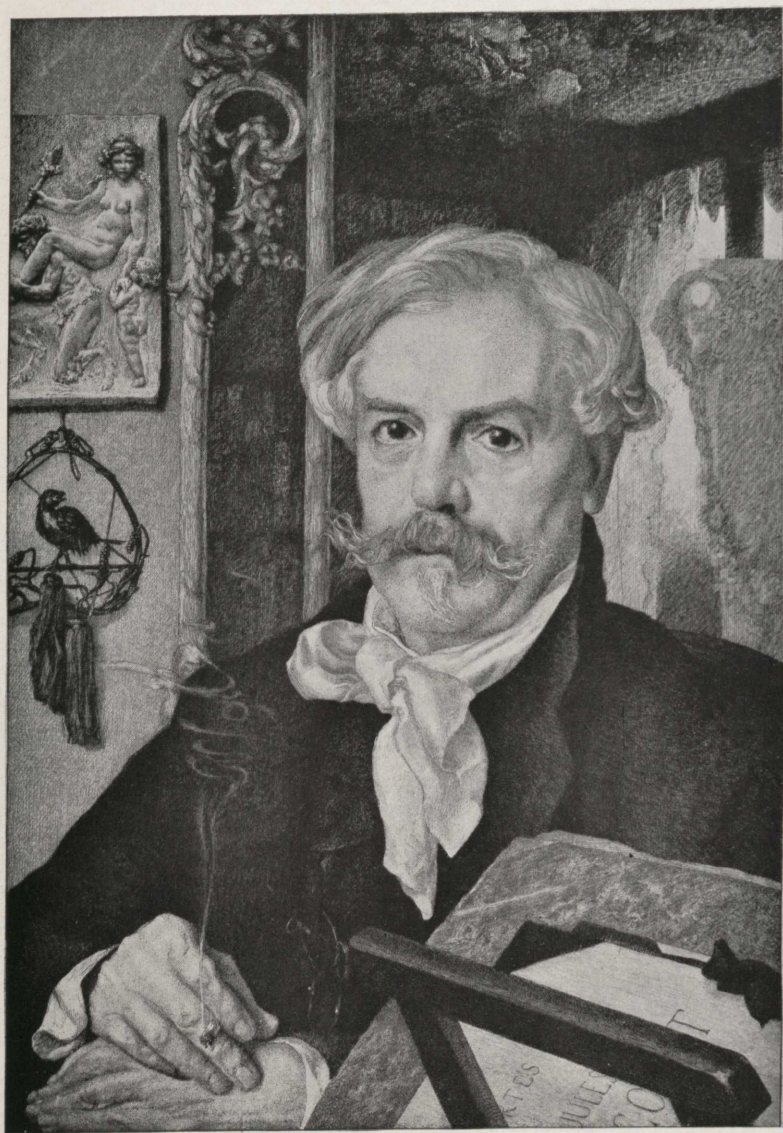


LAPWING AND TEAL



THE BATHER





PORTRAIT OF M. EDMOND DE GONCOURT

PATH THROUGH THE WOODS

Height  $7\frac{1}{4}$ , width  $4\frac{5}{8}$

Signed artist's proof on Holland paper.....\$10

THE BATHER (Smaller Plate)

Height  $7\frac{1}{4}$ , width  $8\frac{1}{4}$

Signed artist's proof on Holland paper.....\$12

GOLDEN PHEASANTS (AU JARDIN D'ACCLIMATATION

This was an experiment by Monsieur Bracquemond in color printing from several plates as it was practised by Debucourt. Very rare.

Height  $7\frac{1}{2}$ , width 8

Proof on Holland paper, printed in colors.....\$22

LE MIROIR

Height  $7\frac{3}{4}$ , width  $4\frac{1}{4}$

Proof on Holland paper, with title.....\$1

A DUET

Height  $8\frac{1}{2}$ , width  $6\frac{1}{2}$

Proof on Holland paper.....\$7

PORTRAIT OF M. EDMOND DE GONCOURT

Etched by Bracquemond from his original drawing, now in the Luxembourg Gallery, Paris.

Height 18, width  $12\frac{1}{2}$

Signed artist's proof on Japan paper.....\$48

(See Illustration)



## BOOKS ON ETCHINGS AND ENGRAVINGS

N. B.—Any of these books will be sent, postpaid, on receipt of price.

### ILLUSTRATED CATALOGUE OF ETCHINGS AND ENGRAVINGS PUBLISHED BY FREDERICK KEPPEL & CO.

“Frederick Keppel & Co. publish a valuable and instructive Catalogue of their prints. The book is profusely illustrated, with really capital pictures, and will be most valuable for reference.”—ARTHUR HOEBER, *The Globe and Commercial Advertiser*, March 29, 1908.

New edition. Printed at The De Vinne Press.

165 pages, 9½ x 6¼, 84 illustrations, flexible covers, 10 cents

### ILLUSTRATED CATALOGUE OF ETCHINGS BY AMERICAN ARTISTS, FOR SALE BY FREDERICK KEPPEL & CO.

“The firm has just issued a handsomely illustrated Catalogue of the prints in their stock, and there is with the name of each artist a biography. The book is uniform with that recently issued of the men of Europe, and will be found valuable for the collector and the amateur generally.”—*The Globe*, May 20, 1908.

First edition. Printed at The De Vinne Press.

122 pages, 9½ x 6¼, 65 illustrations, flexible covers, 10 cents

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###### CONTENTS

Propositions by Mr. Whistler. Reprinted from his book, “The Gentle Art of Making Enemies.”

Mr. Whistler's Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

Whistler's Thames Etchings. Reprinted from the *Bulletin de l'Art Ancien et Moderne*, Paris, December, 1903. By Monsieur F. Courboin.

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FÉLIX BUHOT



THE PRINT-COLLECTOR'S BULLETIN  
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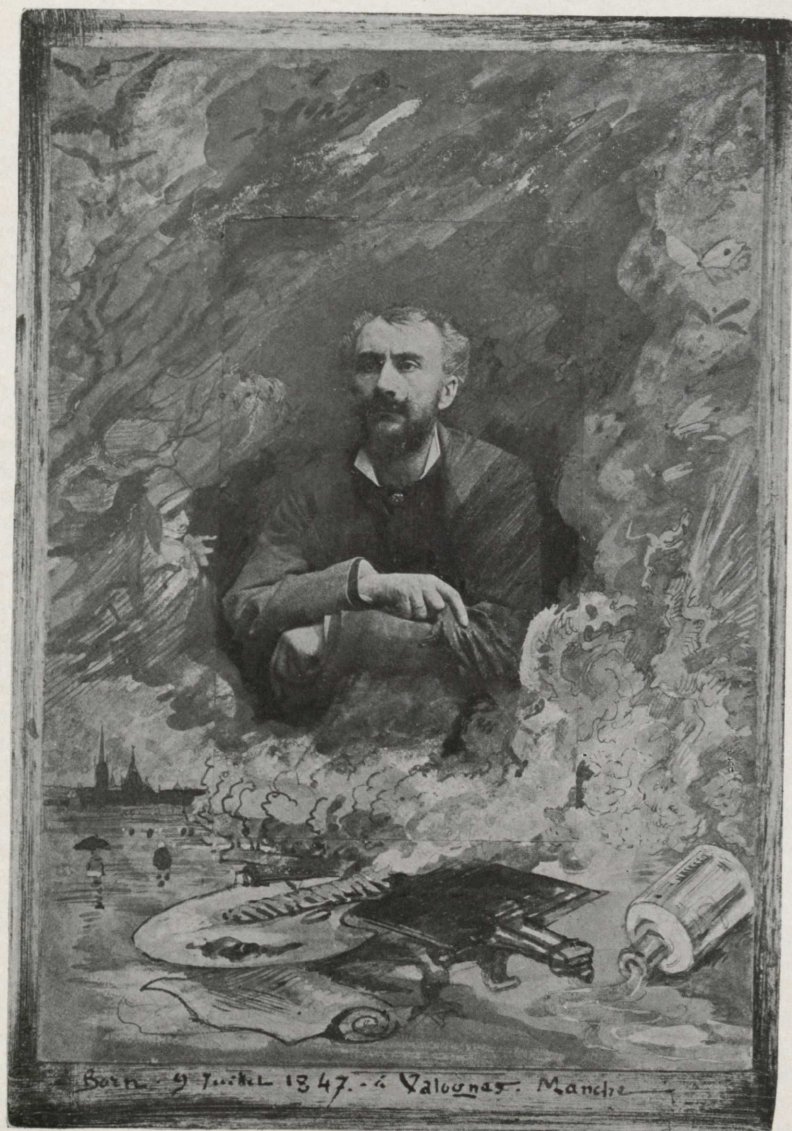
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FREDERICK KEPPEL & Co.

September 28, 1908



à Monsieur Frédéric Kappeler  
 hommage de son bien sincèrement dévoué

Félix Buhot

Paris, le 11 Juin. 1887.

# PORTRAIT OF FÉLIX BUHOT

From a photograph from life. The "Symphonie Margin"  
 has been added in pen and ink and wash by the artist.



## FÉLIX BUHOT

"THE technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement. For Buhot would not understand the traditional distinction made between a line-engraver, an etcher, or a worker in dry-point, nor of all those good people who separate and group themselves according to the end at which they break the egg they are going to eat! He used to say to himself that painters are not classed according to whether they employ a round brush or a flat brush or palette-knives to work with, and without the least scruple he made use of all the different tools of an engraver—etching-point and burin, roulette, burnishing-tool, and scraper, and of all the different processes, etching, soft ground, dry-point, and aquatint, and particularly the infinitely delicate wash or tone, which he obtained by means of flowers of sulphur; and he takes advantage of the least "accident" on the plate, such as the bur left by the point or the roughness produced by cracks in the varnish. He puts in lights with the scraper, the brush, or the stump, and he touches up the plate with the thumb or the rag, and makes use of rebiting with such consummate, not to say paradoxical, ability that, as M. Bourcard tells us, certain plates begun as dry-points, then carried forward with the roulette, are finally rejuvenated by being plunged into an acid bath which converts them into etchings.

"All this may read like the doings of a necromancer or a monomaniac. But it is nothing of the kind. All this exaggerated care for the *métier*, or handicraft, does not, in Buhot's case, arise from any special taste for virtuosity or dilettantism or jugglery, but simply from the perpetual anxiety of an unquiet spirit, nervous in the highest degree, sensitive, gifted with a very sure judgment which is seeking a medium of expression sufficiently perfect, sufficiently delicate and refined, to be capable of fixing in their precision as well as in their vagueness all those immaterial fancies, all those subtle observations, as well as those minute and vigorous impressions of life and nature, which, with him, always complicate and color themselves with all the graceful sentimentality of his exquisite and rare spirit.

"Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the *form* of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself. But setting all this aside, it rests for us more specially to consider these visions of his, dreams and things minutely observed, into which he threw all the force of his

passionate, brilliant, and tender soul; a soul which was essentially subjective, which had a sympathetic feeling with all that it saw, and which seemed to invite confidences from both men and things. That sympathetic soul interested itself even in the patient little donkeys, in the noisy geese, in poor lean broken-down horses, in ancient houses and old boats, and descends even to forlorn umbrellas split and deformed. He interested himself in benumbed and depressed human beings with bent backs, hurrying along, tossed about by the winds and overcome by storms—miserable playthings of the elements and of life itself.

“His little town of Valognes and his beloved Normandy inspired him with touching subjects, some of which are veritable treasures for a collection, as, for example, the *Grandes* and the *Petites Chaumières*, *Les Oies*, and, above all, the *Voisins de Campagne*. . . .

“A well-known specialty of Buhot is his *symphonic margins*; an outgrowth of the *rémarque*, which is only a simple note of some sort, an insignificant little sketch which the etcher scribbles in the margin of his work, whether almost involuntarily to try his etching-needle, or else on purpose to distinguish the various states from each other. Buhot has made a veritable frame for his principal subject; for him it was a way of escaping from his main subject thus to make notes in passing—light sketches like a dream, all the reveries, all the fancies, all the recollections which cropped up in his mind in the course of his quiet meditations during the long hours of work. Sometimes these marginal sketches become small pictures, comical or doleful, which add a personal interest to the moral atmosphere of the main etching; sea-gulls which pass across the sea, fallen cabs, feet struggling in the mud. Here, on the edge of his *Westminster Bridge*, a distant and striking view of St. Paul’s in the fog, also steamers, lighters, tunnels, trains dashing through the night, and a whole crowd that overflows the margins of the picture; there around the *Westminster Palace* escutcheons, maces and mace-bearers, magistrates’ wigs, courtiers leading grand ladies, followed by a page, in the midst of Tritons and Naiads of the stream, distant castles, carriages out of fairy stories, and at the top in the obscurity a queen in mourning kneeling under the sinister eyes of an owl.

“These airy sketches lightly scratched on the copper are not merely, as I have already written, the product of the caprice of an inventive designer, but are like an emanation of the souls of those melancholy pictures, and of that noble architecture, solemn and grave.”

LÉONCE BÉNÉDITE.

From “The Late Félix Buhot, Painter-Etcher.”

Written on the occasion of the public exhibition of Félix Buhot’s works at the National Museum of the Luxembourg, Paris, and translated from the French by Madame Félix Buhot.



# CATALOGUE

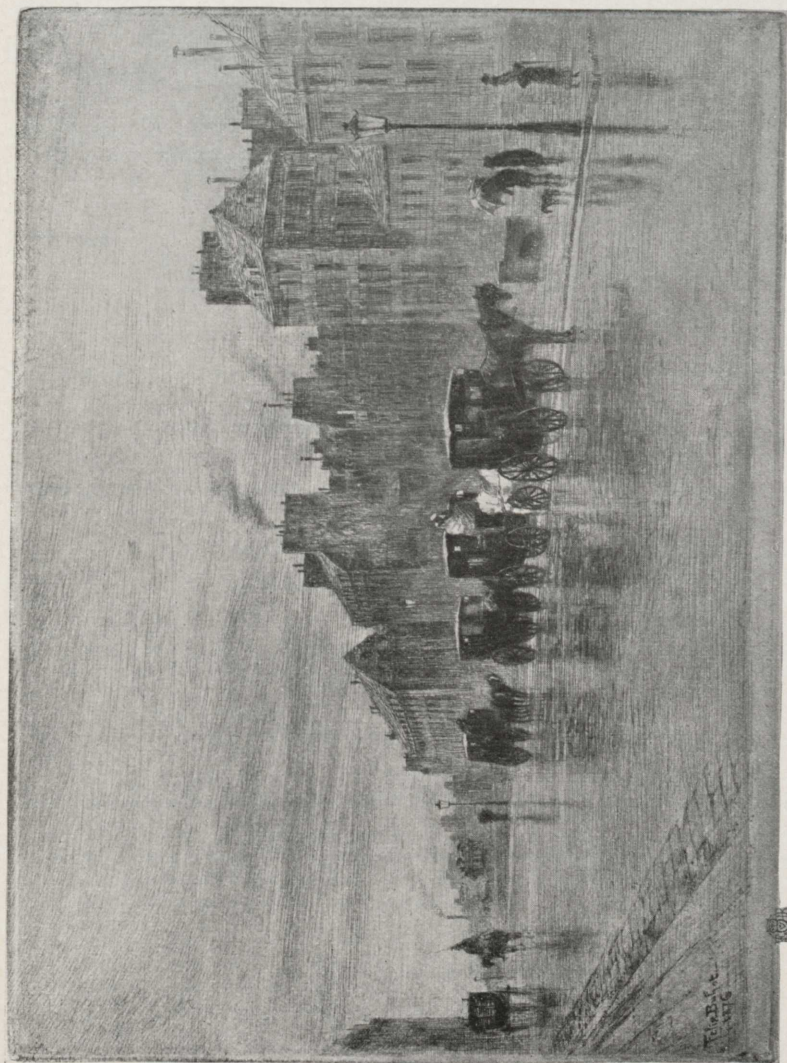
- TITLE TO THE JAPANESE SET (Bourcard No. 11)  
 Height  $10\frac{1}{4}$ , width 7  
 First state. Proof before all letters.....\$6
- WOODEN MASK (Bourcard No. 12)  
 One of a set of ten etchings after the original Japanese objects in the collection of Philippe Burty.  
 Height  $7\frac{1}{4}$ , width  $5\frac{3}{4}$   
 Proof on Japan paper.....\$6
- QUATRE ANONS DANS UN PRÉ (Bourcard No. 54)  
 Height  $4\frac{1}{4}$ , width  $8\frac{1}{2}$   
 Proof on green paper.....\$8
- CROQUIS D'ANES (Bourcard No. 55)  
 Height  $6\frac{1}{4}$ , width  $8\frac{1}{2}$   
 Proof on Japan paper.....\$6
- L'ANE ET LA VIEILLE (Bourcard No. 59)  
 Height  $3\frac{1}{8}$ , width  $4\frac{5}{8}$   
 Signed artist's proof on Japan paper.....\$8
- LE RÉVEILLON (Bourcard No. 67)  
 Height  $6\frac{1}{4}$ , width  $3\frac{1}{2}$   
 Proof on Japan paper stamped with Buhot's monogram .....\$18
- PLUIE ET PARAPLUIE (Bourcard No. 68)  
 Height  $4\frac{3}{4}$ , width  $3\frac{1}{8}$   
 Proof stamped with Buhot's monogram.....\$10
- LES NOCTAMBULES (Bourcard No. 69)  
 Height  $3\frac{1}{8}$ , width  $4\frac{1}{2}$   
 Proof stamped with Buhot's monogram.....\$12
- LA RONDE DE NUIT (Bourcard No. 70)  
 Height  $5\frac{1}{8}$ , width  $5\frac{1}{2}$   
 Signed artist's proof .....\$18

- THE SAME  
Proof stamped with Buhot's monogram.....\$15
- UNE MATINÉE D'AUTOMNE (Bourcard No. 71)  
Height  $4\frac{1}{4}$ , width  $6\frac{1}{2}$   
Proof on Holland paper. Thirty-five proofs only  
were printed .....\$7.50
- LES GARDIENS DU LOGIS (Bourcard No. 76)  
Height 7, width  $4\frac{1}{2}$   
First state, before the plate was cut. Proof  
stamped with Buhot's monogram.....\$38
- THE SAME  
Proof on Holland paper. The plate now meas-  
ures height  $3\frac{1}{2}$ , width  $4\frac{1}{2}$ .....\$10
- LA MALGAIGNE (Bourcard No. 79)  
Height  $5\frac{1}{2}$ , width  $4\frac{1}{8}$   
Proof on Holland paper.....\$15
- UN GRAIN À TROUVILLE (Bourcard No. 122)  
Height  $5\frac{1}{4}$ , width  $9\frac{1}{2}$   
First state of four. Proof on Holland paper....\$6
- THE SAME  
Proof with the title .....\$3
- THE CAB STAND (LES FIACRES) (Bourcard No. 123)  
Beraldi considers this one of the artist's finest plates.  
Height  $9\frac{1}{4}$ , width  $12\frac{1}{2}$   
Early proof on Holland paper.....\$48  
(See Illustration)
- THE SAME  
Second state. Proof on Japan paper.....\$36
- THE SAME  
Third state. Proof on Chinese paper .....\$30
- FRONTISPICE POUR L'ILLUSTRATION NOUVELLE 1877 (Bourcard No. 124)  
Height  $13\frac{1}{4}$ , width  $10\frac{1}{2}$   
Proof on Holland paper.....\$8
- PIER AT FOLKESTONE (DÉBARQUEMENT EN ANGLETERRE) (Bourcard No. 130)  
Height  $11\frac{3}{4}$ , width 7  
Proof on Holland paper.....\$28





UNE JETÉE EN ANGLETERRE



THE CAB STAND

W. B. L. & C.  
1866



UNE JETÉE EN ANGLETERRE

(Bourcard No. 132)

Height  $11\frac{3}{4}$ , width  $7\frac{7}{8}$

First state. Fine impression. Marked by the artist  
 "First printing, 20 proofs".....\$75

THE SAME

Proof with the marginal sketches etched in.....\$36  
 (See Illustration)

THE SAME

Superb proof on greenish paper. All the marginal sketches are now erased.....\$40

THE SAME

Proof on Holland paper. A new set of marginal sketches representing sea gulls has been etched in .....\$24

LA DAME AUX CYGNES

(Bourcard No. 144)

Height  $5\frac{1}{4}$ , width 7

Proof on Holland paper.....\$14

L'ORAGE. AFTER CONSTABLE

(Bourcard No. 145)

Height 6, width  $8\frac{3}{4}$

Signed artist's proof.....\$24

Proof on Holland paper with the title..... 12

UN VIEUX CHANTIER À ROCHESTER

(Bourcard No. 147)

Height  $4\frac{3}{4}$ , width  $11\frac{1}{4}$

Signed artist's proof. Twenty proofs only were printed of this plate.....\$40

THE COUNTRY NEIGHBORS (LES VOISINS DE CAMPAGNE)

(Bourcard No. 148)

"His 'little town' of Valognes and his beloved Normandy inspired him with touching subjects, some of which are veritable treasures for a collection, as, for example, the *Grandes* and the *Petites Chaumières*, *Les Oies*, and above all, the *Voisins de Campagne*."—LÉONCE BÉNÉDITE.

Height  $5\frac{1}{4}$ , width 7

Early proof on Japan paper, before any marginal sketches to the right. The sketches in the left margin slightly indicated. Very rare....\$56

THE SAME

Proof on Holland paper with the sketches in left margin completed.....\$48

THE SAME

Proof of the finished state on thin Japan paper stamped with Buhot's monogram.....\$40

THE SAME

Signed artist's proof of the finished state on  
Holland paper .....\$45

(See Illustration)

LES PETITES CHAUMIÈRES

(Bourcard No. 149)

Height 4, width  $5\frac{1}{2}$

Proof on Holland paper stamped with Buhot's  
monogram .....\$35

(See note under *The Country Neighbors*, Bourcard No. 148)

(See Illustration)

LES GRANDES CHAUMIÈRES

(Bourcard No. 150)

Height  $5\frac{1}{2}$ , width  $10\frac{3}{4}$

Signed artist's proof on Holland paper stamped  
with Buhot's monogram .....\$28

(See note under *The Country Neighbors*, Bourcard No. 148)

(See Illustration)

LES BERGERIES, SOLEIL COUCHANT

(Bourcard No. 151)

Height  $5\frac{1}{4}$ , width  $10\frac{3}{4}$

Proof retouched in Chinese white by Buhot and  
marked by him "trial proof" .....\$25

THE SAME

Signed artist's proof on parchment .....\$25

THE SAME

Signed artist's proof on Holland paper, re-  
touched by the artist .....\$20

THE SAME

Proof on Japan paper stamped with Buhot's  
monogram .....\$18

CHAPELLE SAINT MICHEL À L'ESTRE

(Bourcard No. 152)

Height  $5\frac{1}{2}$ , width  $10\frac{3}{4}$

Signed artist's proof on Japan paper .....\$20

Unsigned proof, on Japan paper ..... 10

LA PETITE MARINE, SOUVENIR DE MEDWAY

(Bourcard No. 153)

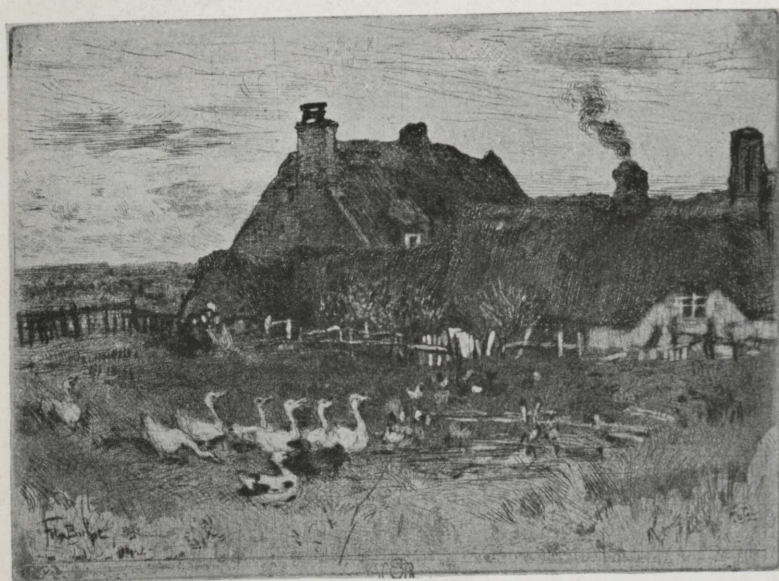
Height  $6\frac{1}{2}$ , width  $8\frac{1}{2}$

Proof on Holland paper stamped with Buhot's  
monogram .....\$18





LES GRANDES CHAUMIÈRES



LES PETITES CHAUMIÈRES



WESTMINSTER PALACE



WESTMINSTER CLOCK TOWER



## LE PETIT ENTERREMENT

(Bourcard No. 154)

Height  $3\frac{1}{4}$ , width  $4\frac{1}{2}$ 

Proof on Holland paper stamped with Buhot's  
monogram .....\$9

## WESTMINSTER PALACE

(Bourcard No. 155)

Height  $11\frac{3}{4}$ , width  $15\frac{3}{4}$ 

"Here Buhot surpasses the mere picturesque and attains to grandeur of style. In the *Westminster Palace*, under the hazy light of an opaque and heavy sky, near the bank of the dappled waters of the broad and troubled stream, the Houses of Parliament stretch their long, heavy mass of stately blackened buildings, bristling with a multitude of turrets, steeples, and watch-towers, the whole proudly dominated by the Victoria Tower and the Clock Tower. It is one of the surest in execution and completest of his works. It makes one think of Meryon; it is executed with the firmness of etching of an Israel Sylvestre who might have known Whistler or Seymour Haden."—LÉONCE BÉNÉDITE.

Variation of the first state before the plate was  
cut. Marked by Buhot "Four proofs only" ..\$100

## THE SAME

Second variation of the first state on Holland  
paper. Signed proof marked by Buhot "2  
proofs printed." The plate is cut to height  
 $11\frac{1}{2}$ , width  $15\frac{1}{2}$  .....\$90

## THE SAME

Variation of the second state before the words  
"In progress for" were effaced.....\$56

## THE SAME

Proof on Japan paper stamped with Buhot's  
monogram .....\$48  
(See Illustration)

## WESTMINSTER CLOCK TOWER

(Bourcard No. 156)

Height 11, width  $15\frac{1}{2}$ 

"In the *Clock Tower, Westminster*, we see the foggy sky, smoky and sooty, in that strange London atmosphere of mystery and enchantment. Between the sombre buildings of St. Thomas's Hospital on the one side and some scaffolding on the other we see the distant Clock Tower, and, leading to it, the crowded roadway, full of coaches and cabs, busy pedestrians, and elegant ladies, all jumbled and crowded on the greasy pavement."—LÉONCE BÉNÉDITE.

First state on Holland paper. This impression is  
marked by the artist "4 proofs only" .....\$90

## THE SAME.

Proof on Holland paper stamped with Buhot's  
monogram .....\$48

Height 10, width 13¾

"Some of his sea pieces attain a fantastic grandeur, such as the tall sailing-vessel that under a heavy and smoky sky is being towed by a steam-tug on the vast tawny waters of the Thames near Gravesend."—LÉONCE BÉNÉDITE.

Early state before the figures in the foreground were changed.

Signed proof .....\$40

THE SAME

Signed proof on Japan paper, marked by the artist "before the persons were changed"...\$35

Height 13¼, width 17½

"But of his Paris of to-day his *Place Pigalle*, spangled with the gay Parisian sunshine, his *Place Bréda*, with its curious effect of a snowy day, his *Taverne du Bagne*, swarming with noisy life, his *Quays in Winter*, shivering in a cold, penetrating rain, his *Retour des Champs Elysées* in an evening shower, and his inevitable Funeral Processions—what pictures can be more picturesque, more living, more spontaneous?"—LÉONCE BÉNÉDITE.

Proof on Japan paper marked by the artist

"Proof of the first state".....\$35

Height 9¾, width 14

"His impressions of the sea have more grandeur and more sedateness in them. The *Baie de Saint-Malo*, the *Lever du Lune à Dinard*, both almost entirely executed in aquatint, possess the transparent beauty and color of a true picture and all the charm of a vision preserved intact by the memory."—LÉONCE BÉNÉDITE.

Very early trial proof, printed in brown with a small false margin printed in black.

Proof on Holland paper.....\$75

THE SAME

Another impression, printed without the false margin .....\$45

Height 6, width 10

Signed artist's proof on vellum.....\$36

THE SAME

Signed artist's proof on Japan paper.....\$30

(See Illustration)

THE SAME

Proof on Japan paper stamped with Buhot's monogram .....\$20





LES OIES



THE COUNTRY NEIGHBORS

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### FIRST SERIES

#### CONCERNING THE ETCHINGS OF MR. WHISTLER

##### CONTENTS

Propositions by Mr. Whistler. Reprinted from his book, “The Gentle Art of Making Enemies.”

Mr. Whistler's Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

Whistler's Thames Etchings. Reprinted from the *Bulletin de l'Art Ancien et Moderne*, Paris, December, 1903. By Monsieur F. Courboin.

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By Frederick Keppel

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AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
FREDERICK KEPPEL & CO.  
4 EAST 39<sup>TH</sup> STREET, NEW YORK

JEAN-BAPTISTE CAMILLE COROT  
CHARLES FRANÇOIS DAUBIGNY  
CHARLES STORM VAN'S GRAVESANDE

THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
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FREDERICK KEPPEL & Co.

October 1, 1908

JEAN-BAPTISTE CAMILLE COROT



## JEAN-BAPTISTE CAMILLE COROT

“AS Corot was a very celebrated artist, somebody persuaded him to etch, and the consequence was that he sketched on the copper as if he had been making a *pochade* with the brush. Now, in oil painting, this kind of sketching is of use, because it gives tone and colour, though at the sacrifice of form, but in etching such work could never have much value unless all the tones were of the most wonderfully delicate truth, which they are not likely ever to be. Corot is not ignorant of form, but he abandoned the study of it many years ago in order to direct his attention exclusively to a certain kind of effect. . . . And yet, in spite of these defects, the few etchings of Corot have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment. All sins are forgiven to the true poets. Corot may not be a great poet as Turner was, but he is a true one. He feels the mystery of nature; he feels the delightfulness of cool, grey mornings and dewy evenings; he feels the palpitating life of gleaming river-shores and the trembling of the light branches wherein the fitful breezes play. He has an intense sense of the glimmering indecision and mystery of natural appearances, and he does not, as it seems to us, draw and paint with precision simply because his attention does not fix itself on that which is precise.”

P. G. HAMERTON.

From “Etching and Etchers,”  
pp. 223, 224.

# CATALOGUE

## SOUVENIR DE TOSCANE

(Beraldi No. 1)

Height  $4\frac{7}{8}$ , width  $7\frac{1}{8}$

Lettered impression on Holland paper.....\$5

## L'ÉTANG DE VILLE D'AVRAY

(Beraldi No. 3)

Height  $2\frac{7}{8}$ , width  $4\frac{3}{8}$

Proof on Japan paper .....\$30

## SOUVENIR D'ITALIE

(Beraldi No. 5)

Height  $11\frac{3}{4}$ , width  $8\frac{3}{4}$

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(See Illustration)

## ENVIRONS DE ROME

(Beraldi No. 6)

Height  $11\frac{3}{8}$ , width  $8\frac{3}{8}$

Proof printed in brown ink on Japan paper....\$30

Proof printed in black ink on India paper.....\$30

Lettered impression on Holland paper.....\$5

(See Illustration)

## PAYSAGE D'ITALIE

(Beraldi No. 7)

Height 6, width  $9\frac{1}{4}$

Lettered impression on Holland paper.....\$15

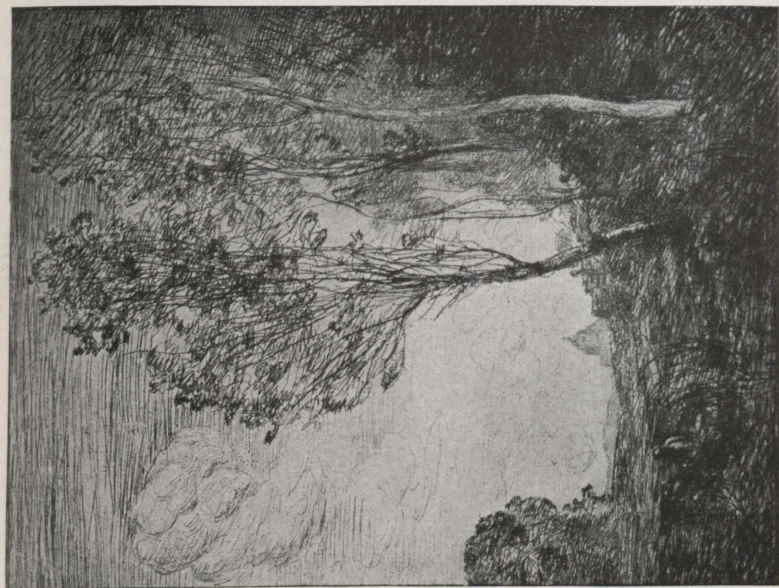
## CAMPAGNE BOISÉE

(Beraldi No. 8)

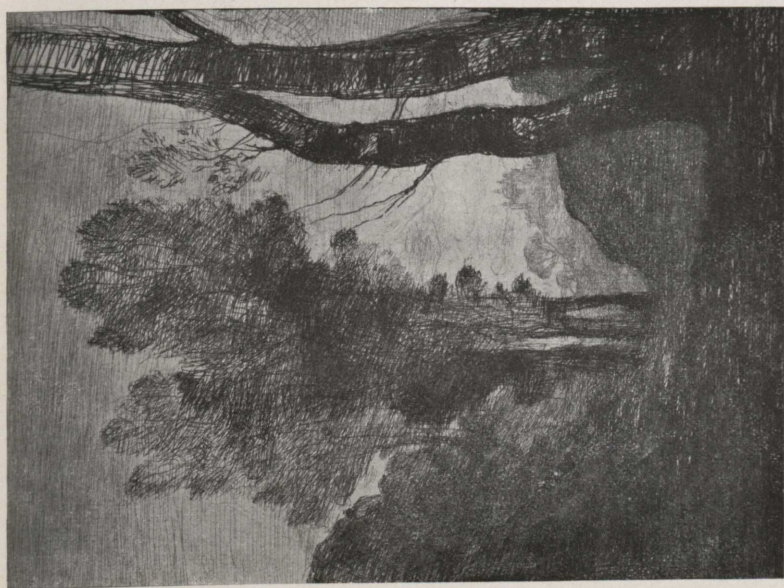
Height 4, width  $5\frac{1}{4}$

Lettered impression on Holland paper.....\$20





SOUVENIR D'ITALIE



ENVIRONS DE ROME

CHARLES FRANÇOIS DAUBIGNY



## CHARLES FRANÇOIS DAUBIGNY

N EARLY thirty years have passed since Daubigny laid down his brushes and etching-needle forever. Yet his fame has broadened year by year, and his works have kept their place among the classics in Art. They have neither grown old nor old-fashioned, but still convey with perennial freshness the master's delight in the springtimes, summers, autumns, and winters that greeted his painter's eye and poet's soul as he passed through the world.

We are prone to think of Daubigny as the vigorous wielder of brush and palette-knife, and perhaps when he did his greatest works few were more daring in attacking *plein-air* effects on large canvases under the open sky. But there was another and no less important side to his art; like Rembrandt and the masters of the Dutch school two centuries earlier, he found in etching a congenial method of expression, as well as a means of recreation after his vaster labors with the brush.

That his etchings are not more widely known thus far, is perhaps partly accounted for by the fame of the painter having obscured that of the etcher, as well as by Daubigny's own absolute disregard for worldly gain. He employed no tricks to attract public attention, nor did he seek to tempt the collector by any undue multiplication of "states." Yet, as painter and etcher, none of the Barbizon men surpassed him in the freshness of his own rustic and riverside vein. It seems almost a presumption to praise him, since his fame is well-nigh universal, and those best qualified to judge concede his etchings of the purely rustic phases of landscape to be unexcelled. A statement in this sense by so broadminded and competent a connoisseur as Mr. Atherton Curtis was corroborated by such a supreme authority as Sir Francis Seymour Haden.

A consummate artist in all that constitutes composition, style, and color, his chief delight was in the real life of the country, which through his art he invites us to share with him. The rare early prints, careful and precise in method, yield nothing in idyllic suggestion to his later and more freely executed plates. They betray, however, the profound study of form and detail that underlies the bolder and more synthetic manner which followed. With such a foundation, he had the right to abbreviate, and his breadth is simply conciseness in expressing that which he knew so well.

Sometimes a painting would suggest the doing of an etching, and then again, after etching a subject, he would find in it the inspiration for a painting, so that a number of his works exist in both forms.

Daubigny lived from 1817 to 1878, and like a true artist reflected

the spirit of his time. In passing over a list of his etched work, his career can be followed more closely than by the many unrecorded paintings scattered hither and thither through the world's collections. We find the sentiment of the romantic period in France suggested both by the titles and treatment of his earlier plates. Then come the results of those fruitful trips to the Morvan and the Dauphiné towards 1850, and later the subjects inspired by the banks of the rivers Oise and Seine, or by the coast-life at Viller-ville in Normandy, where Daubigny spent several summers. Trips to London and Holland also added their quota. Auvers and its Plain furnished him many subjects, and Valmondois nearby, among other *motifs*, that of his early etching *The Village Wedding*, and his latest plate, *Moonlight at Valmondois*. The vastness of the mountains and the wildness of the deep forest appealed to him less than the life of the fields, the rivers, and the corners of orchards. In a letter written after his visit to Cauterets in the Pyrenees for the benefit of his health in 1872, he says: "I was not able to work during the several excursions made in the neighborhood, where it was very beautiful. One is so surprised by these grand aspects that it would be necessary to remain a long time before finding the interpretation capable of rendering them. I am going to finish the season at Auvers. There is nothing like one's natural every-day surroundings in which to take pleasure. The pictures we then do, feel the effects of our home-life and the sweet sensations we experience in it."

"Père" Corot spent a number of summers with Daubigny at Auvers, and was in fact "Le Grand Amiral Honoraire" of the "Bot-tin," Daubigny's famous studio-boat, whose voyages up and down the Oise and Seine gained Daubigny the title of "le capitaine" from the "barges" and boatmen. This life on the rivers, from which resulted so many masterpieces, had also its humorous side, which appealed strongly to Daubigny, and during winter evenings "under the lamp" it amused him to record this in a series of plates, printed first for the delight of intimates and afterwards published as the *Voyage en Bateau*. Daubigny's art reveals the man, and he was as free from affectation in his most sublime pages as in these familiar notes of humor.

ROBERT J. WICKENDEN.



# CATALOGUE

- THE VILLAGE WEDDING (LA NOCE DE VILLAGE) (Henriet No. 12)  
*"Très-rare."*—HENRIET.  
 This charming little landscape represents the village of Valmondois, and the house of Daubigny's nurse among the apple-trees to the right.  
 Height 3, width 5½  
 Lettered impression, with "remarque".....\$16
- THE AMPHITHEATRE, JARDIN DES PLANTES (Henriet No. 17)  
 From the collection of François Masson.  
 Height 7, width 4¾  
 Lettered impression on plate paper.....\$6
- IN THE WOOD (DANS LES BOIS) (Henriet No. 34)  
 Illustration to a song, "Combien j'ai douce souvenance," by Chateaubriand.  
 Height 6¾, width 5½  
 Impression on plate paper.....\$7
- THE MOOR'S TOWER (LA TOUR DU MAURE) (Henriet No. 35)  
 Illustration to a song, "Combien j'ai douce souvenance."  
 Height 6¾, width 5¾  
 Impression on plate paper.....\$8
- BALL IN A WINTER GARDEN (LE BAL DANS LE JARDIN D'HIVER DE L'HÔTEL DE L'AMBASSADE) (Henriet No. 41)  
 Height 5¼, width 7¾  
 Lettered impression on plate paper.....\$8
- LES PETITES CAVALIERS (Henriet No. 42)  
 Early proof with four scratches below. Very rare.  
 Height 2½, width 4¾  
 Proof on old, ribbed paper.....\$40
- STORMY WEATHER (L'ORAGE) (Henriet No. 46)  
 Height 4¾, width 8¾  
 Proof on India paper.....\$8

WREATH OF WILD FLOWERS; A TITLE-PAGE

(Henriet No. 60)

Height  $7\frac{3}{8}$ , width  $5\frac{1}{2}$

Trial proof, on blue paper, undescribed by Henriet, without the address of Beillet.....\$5

THE SAME

Proof on blue paper, the lettering above and below the main title removed. With "A. Delâtre, Montmartre" to the right.....\$3

SUNRISE (LE LEVER DU SOLEIL)

(Henriet No. 61)

Daubigny painted, in 1873, a picture after this beautiful etching.

Height  $5\frac{1}{4}$ , width  $9\frac{1}{2}$

Early proof with the name of Beillet as printer.

Proof on India paper.....\$35

(See Illustration)

THE SAME

Early proof on India paper, before the name of the printer .....\$24

THE SAME

Proof on plate paper, with the address of Delâtre .....\$12

BANKS OF THE RIVER COUSIN, EVENING (LES BORDS DU COUSIN, EFFET DU SOIR)

(Henriet No. 63)

Height  $5\frac{7}{8}$ , width  $4\frac{5}{8}$

Proof on India paper.....\$12

L'ÂNE À L'ABREUVOIR

(Henriet No. 64)

Height  $3\frac{3}{4}$ , width  $6\frac{1}{8}$

Proof on India paper.....\$6

AUTUMN IN THE MORVAN (L'AUTOMNE, SOUVENIR DU MORVAN)

(Henriet No. 66)

With the title and with the address of Beillet as printer. From the collection of François Masson.

Height  $4\frac{5}{8}$ , width  $7\frac{7}{8}$

Proof on India paper.....\$15

(See Illustration)

THE SATYR (LE SATYRE)

(Henriet No. 67)

Soft-ground etching.

Height  $5\frac{7}{8}$ , width  $4\frac{1}{2}$

Proof on India paper.....\$8

(See Illustration)





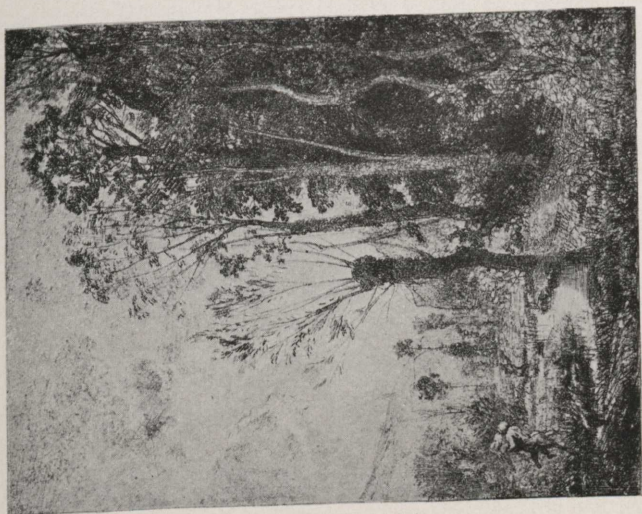
AUTUMN IN THE MORVAN



COWS IN A POOL



THE FISH-WEIR



THE SATYR



THE FERRY (LE BAC)

(Henriet No. 68)

Height  $6\frac{1}{2}$ , width  $3\frac{3}{8}$

Early proof, on India paper, with the name of  
Beillet as printer.....\$18

THE FISH-WEIR (LA PÊCHERIE)

(Henriet No. 69)

“Pièce très-lumineuse et très-librement traitée dans le feuillé des arbres.”—  
HENRIET.

Height  $6\frac{5}{8}$ , width  $5\frac{3}{8}$

Early proof on India paper with the address of  
Beillet as printer .....\$18

(See Illustration)

THE SAME

Proof on India paper.....\$12

TRANSPORT WAGONS, MORVAN (LES CHARRETTES DE ROULAGE;  
SOUVENIR DU MORVAN)

(Henriet No. 70)

Height  $3\frac{5}{8}$ , width 6

Proof on India paper.....\$6

THE SAME

Early proof, on India paper, with the name of  
Beillet as printer.....\$9

RUINS OF THE CHÂTEAU OF CRÉMIEUX (LES RUINES DU CHÂTEAU  
DE CRÉMIEUX, ISÈRE)

(Henriet No. 71)

Height  $3\frac{3}{8}$ , width  $6\frac{7}{8}$

Proof on India paper.....\$7

THE FERRY AT BEZONS (LE BAC DE BEZONS)

(Henriet No. 74)

Height  $3\frac{7}{8}$ , width  $6\frac{3}{8}$

Proof on India paper.....\$20

DEER IN A WOOD (LES CERFS SOUS BOIS)

(Henriet No. 75)

Height  $6\frac{3}{8}$ , width  $4\frac{3}{8}$

Early proof, on India paper, with the name of  
Beillet as printer .....\$14

THE SAME

Proof on India paper.....\$8

COWS IN A POOL (LES VACHES AU MARAIS)

(Henriet No. 76)

Height 5, width  $8\frac{3}{4}$

Superb early proof on Japan paper, with the  
name of Beillet as printer.....\$56

(See Illustration)

- THE MARSH WITH STORKS (LE MARAIS AUX CIGOGNES) (Henriet No. 77)  
 Daubigny painted, in 1873, a picture after this fine etching.  
 Early proof, on India paper, with the name of  
 Beillet as printer.....\$35  
 (See Illustration)
- THE SHOWER (L'ONDÉE) (Henriet No. 78)  
 Height  $5\frac{3}{8}$ , width  $9\frac{1}{4}$   
 Proof on India paper.....\$18
- THE BEACH AT VILLERVILLE (LA PLAGE DE VILLERVILLE) (Henriet No. 80)  
 Height  $3\frac{5}{8}$ , width  $7\frac{7}{8}$   
 Early proof, before the title, and with the name  
 of Beillet as printer .....\$7
- SPRINGTIME (Henriet No. 81)  
 Etched after Daubigny's painting *Le Printemps*, shown in the Salon of 1857,  
 now in the Louvre.  
 Height  $4\frac{3}{4}$ , width  $9\frac{5}{8}$   
 Proof before all letters, first state.....\$35
- THE SAME  
 Lettered impression on India paper.....\$10
- THE "DOG-WATCH" (LE GUET DU CHIEN) (Henriet No. 82)  
 Height  $3\frac{3}{8}$ , width  $5\frac{7}{8}$   
 Lettered impression on India paper.....\$6
- LE CHANT DU COQ (Henriet No. 83)  
 Height  $5\frac{3}{4}$ , width  $4\frac{1}{2}$   
 Proof on India paper.....\$12
- THE THRESHING MACHINE (LA MACHINE À BATTRE LE BLÉ) (Henriet No. 85)  
 Trial proof, undescribed by Henriet, before the address of Pierron.  
 Height  $4\frac{1}{4}$ , width  $8\frac{1}{2}$   
 Proof on plate paper.....\$10
- THE LARGE SHEEPFOLD, MORNING (LE GRAND PARC À MOUTONS) (Henriet No. 86)  
 Sujet du tableau du Salon de 1861.  
 Height  $7\frac{1}{4}$ , width  $13\frac{1}{2}$   
 Lettered impression on India paper.....\$12
- PIG IN AN ORCHARD (COCHON DANS UN VERGER) (Henriet No. 87)  
 Height 4, width  $6\frac{1}{4}$   
 Proof on India paper.....\$6

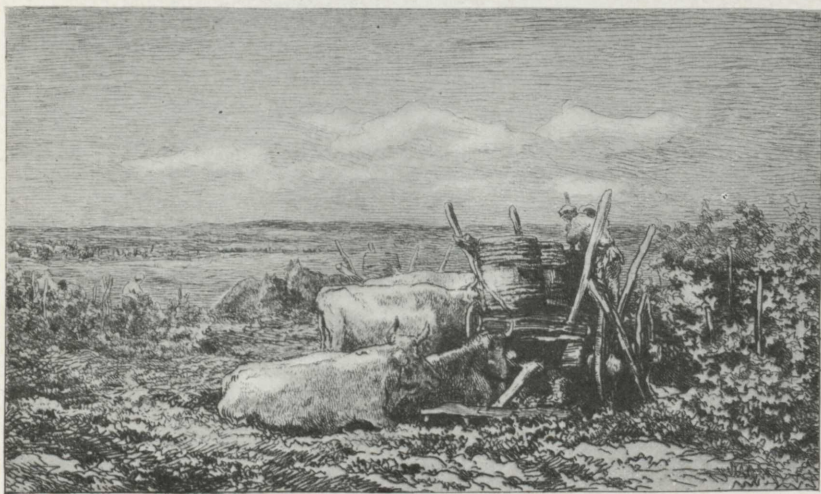




CROWS PERCHING IN A TREE



THE MARSH WITH STORKS



THE GRAPE HARVEST



SUNRISE



HEN AND CHICKENS (LA POULE ET SES POUSSINS) (Henriet No. 88)

Height  $3\frac{5}{8}$ , width 6

Proof on India paper.....\$7

MOONRISE (LEVER DE LUNE) (Henriet No. 89)

Height  $3\frac{3}{4}$ , width  $6\frac{5}{8}$

Proof on Holland paper.....\$7

TITLE FOR THE SERIES "THE VOYAGE OF THE STUDIO-BOAT" (VOYAGE EN BATEAU) (Henriet No. 90)

See note on this series, in the Introduction. The plates are arranged in the order and with the legends given by Daubigny himself. The "Cabin-boy" was his son Karl.

Height  $6\frac{1}{2}$ , width  $4\frac{7}{8}$

Proofs on Holland paper.....\$5

THE LUNCHEON AT STARTING (LE DÉJEUNER DU DÉPART À ASNIÈRES) (Henriet No. 91)

"All great things, here below, commence with a banquet; our sailors are careful not to neglect this fundamental principle."

Height 4, width 6

FURNITURE FOR THE BOAT (LE MOBILIER DU BATEAU) (Henriet No. 92)

"Instead of calling on the Maison Bailly to move in the boat's furniture, the captain accepted the services of a band of youngsters full of good-will."

Height  $4\frac{1}{8}$ , width  $6\frac{1}{4}$

CHILDREN DRAWING A CART (LES ENFANTS À LA VOITURE) (Henriet No. 93)

"The children, having done their part, go off with their spoils."

Height  $4\frac{1}{8}$ , width  $6\frac{3}{8}$

HAULING THE ROPE (TIRAGE A LA CORDE) (Henriet No. 94)

"Where the cabin-boy makes himself useful."

Height 4, width  $4\frac{3}{4}$

THE BOAT AT NIGHT (LA NUIT EN BATEAU) (Henriet No. 103)

"One is not as comfortable as he might be."

Height 4, width  $4\frac{3}{4}$

SEEKING AN INN (LA RECHERCHE D'UNE AUBERGE) (Henriet No. 97)

"So the night following, we start out to seek an inn."

Height  $4\frac{1}{8}$ , width  $6\frac{1}{4}$

THE INN CORRIDOR, NIGHT (LE CORRIDOR DE L'AUBERGE, EFFET DE NUIT) (Henriet No. 98)

"It is mediocre in appearance, but one sleeps here well enough."

Height  $3\frac{5}{8}$ , width  $5\frac{1}{8}$

LUNCHING ON THE BOAT (LE DÉJEUNER DANS LE BATEAU)

(Henriet No. 95)

“The cooking leaves something to be desired, but what an appetite.”

Height  $4\frac{1}{4}$ , width  $6\frac{1}{4}$

THE COLLOQUY (L'APOSTROPHE)

(Henriet No. 96)

“Where the cabin-boy by some well-felt words avenges the honor of the flag, compromised by some impudent wags.”

Height  $4\frac{1}{4}$ , width  $6\frac{3}{8}$

FISHING WITH A LINE (LA PÊCHE À LA LIGNE)

(Henriet No. 100)

“The cabin-boy gathers provisions.”

Height  $3\frac{7}{8}$ , width  $6\frac{1}{8}$

BEWARE OF STEAMERS! (GARE AUX VAPEURS!)

(Henriet No. 102)

“Here are the steamers! Look out for waves. There are some hard strokes of the oar to give.”

Height  $4\frac{3}{8}$ , width  $6\frac{1}{8}$

THE FISH (LES POISSONS)

(Henriet No. 104)

“The fish give themselves up to insensate wriggings and execute a thousand leaps; rejoicing over the departure of the cabin-boy; who too often revictualled the crew, at the expense of the finny tribe.”

Height 4, width  $6\frac{1}{4}$

THE RETURN TO PARIS (LE RETOUR)

(Henriet No. 105)

“Return to Paris by swifter road, the *Bottin*, faithful to its maritime convictions, follows modestly in the wake of a tug-boat. The ‘skipper’ and his ‘middy,’ restored to civilization and coal-smoke, salute their old companion in passing, and unfeelingly triumph over its leisurely progress.”

Height 4, width  $6\frac{1}{4}$

THE GRAPE HARVEST (LA VENDANGE, D'APRÈS UNE ÉTUDE PEINTE  
DANS LE MORVAN)

(Henriet No. 107)

First state. The name of the artist, and the date, etched to the left.

Height  $7\frac{7}{8}$ , width  $13\frac{1}{4}$

Proof on Holland paper.....\$24

(See Illustration)

THE SAME

Second state. With the title and with the names of the publishers. This publication line was effaced in the third state.

Height  $7\frac{7}{8}$ , width  $13\frac{1}{4}$

Proof on Holland paper.....\$16



# THE SAME

Third state. The publication line effaced.  
 Proof on India paper.....\$12

## CROWS PERCHING IN A TREE (L'ARBRE AUX CORBEAUX)

Daubigny's etching *L'Arbre aux Corbeaux* was his first thought for the painting *La Neige* exhibited in the Salon of 1873 and afterwards in the Retrospective Exhibition of French art at the Paris Exposition of 1900.

This picture was also drawn on wood by Ed. Yon, and engraved by Jules Langeval.

Height  $7\frac{1}{8}$ , width 11

Early impression. Proof on India paper.....\$24

Proof on Holland paper.....\$14

(See Illustration)

## THE ORCHARD IN SPRINGTIME (LE VERGER, POUR LE LIVRE: SONNETS ET EAUXFORTES)

(Henriet No. 111)

Height  $7\frac{1}{4}$ , width  $4\frac{3}{4}$

Proof on India paper.....\$10

## SHEPHERD AND SHEPHERDESS (LES BERGERS)

(Henriet No. 112)

First state.

Height 10, width  $7\frac{3}{4}$

Proof on India paper.....\$24

## APPLE-TREES AT AUVERS (POMMIERS À AUVERS)

(Henriet Sup. No. 116)

Height  $5\frac{5}{8}$ , width  $9\frac{1}{2}$

Lettered impression on Holland paper.....\$6

## MOONLIGHT AT VALMONDOIS (CLAIR DE LUNE DANS LE VALMONDOIS)

(Henriet Sup. No. 117)

Height  $5\frac{1}{4}$ , width  $8\frac{1}{2}$

Daubigny's last etching. First state (of three states), on Holland paper. Before the title, and before the names of etcher and publisher were engraved in the plate.....\$18

## ORIGINAL DRAWINGS

NOTE. In addition to the Etchings listed above Messrs. Frederick Keppel and Co. have also, in their present stock, a number of original drawings by Daubigny. These drawings came from the artist's family, and the stamp of the Daubigny collection is affixed to them. Titles and prices will be furnished on request.

STORM VAN 'S GRAVESANDE



## CHARLES STORM VAN 'S GRAVESANDE

“MR. HAMERTON, in the second edition of ‘Etching and Etchers,’ devotes a chapter to the work of Van 's Gravesande, in which he notices a few of his earlier plates, and characterizes them as the work of an etcher ‘who is gifted with the rare power of etching simply and beautifully at the same time,’ one of the few who express ideas of their own directly and harmoniously.

“Of *Mill on the Bank of the Gein, near Abcoude*, he says: ‘This is one of the most perfect etchings produced by the modern schools,—a perfect model for three great qualities whose union is rare indeed. It is both very tender and very strong, and at the same time very reserved in the best and wisest way. So perfect is it, indeed, that if I were restricted to the possession of six modern etchings, this should be one of them.’

“These words, without discussing their justice here, have undoubtedly led some amateurs to place a value upon the artist's earlier work, at least out of proportion to a just estimate of his later work, especially in dry-point; for it is believed by those who have arranged this collection that while it does full justice to his early style, his later plates exhibit qualities not inferior, and at the same time as distinctly individual and progressive.

“That impressions of the former are rare—the insane joy of a collector—is just as true of many of his finest dry-points. On the other hand, while these reveal no cheap condescension to the demands of the market, the gain in boldness and freedom, in the mastery of technical difficulties, is everywhere apparent. This would indeed be a sorry gain, were it at the expense of genuine feeling and sympathetic rendering of effect; or were its evident object only the sustaining of a reputation for originality. But the freshness of feeling which makes the lasting charm of such plates as *Entrance to the Forest*, *The Scheldt at Burght*, *Rocks near Veusp*, *Mill on the Bank of the Vecht near Weesp*, *The Vecht near Weesp*, *Fishing Boats on the Beach of Zandvoort*, *Boats on the Maas, Dordrecht*, *Boats on the Zuyderzee*, *Druidic Stones in the Plain of Carnac*, *The Y, near Amsterdam*, *Mill on the Bank of the Gein*, *Fishing Boats*, *The Maas off Dordrecht*, *Environs of Dordrecht*, will abundantly prove.

“That ‘tender and delicate beauty’ which was remarkable in the earlier numbers seems often replaced by a more manly and vigorous yet rarely over-bold recording of impressions and still the same ‘subtly intelligent observation’ of nature, whether this be of the effect of waving grass or rippled water-surface, of distant figures, of morning mists, of noon-day heats or evening coolness, appears in the last as in the first.

“It would be strange if in the course of two hundred and forty numbers there could be seen no signs of flagging interest, nothing which in an artist forced to work for bread would show that his heart was elsewhere, or that his needle was moving slowly under

the spur of a commission, where the subject was perhaps dictated to him by the dealer. Van 's Gravesande, delivered from this necessity which has embittered the lives and limited the true work of so many artists, seems also for the most part to escape a danger that so often proves fatal to any real progress. Rarely, if ever, has his skill in the rendering of any object, reflections, or water, quiet and in motion, or the delicate foliage of spring, caused him to be so satisfied with the performance, that we feel it has become a mannerism. It is always instinct with life and feeling. Nor do many of his plates suggest frankly the manner or the feeling of other etchers, as he cannot be said to owe his own style to the influence of any one master; though always cordially appreciative of the work of other men, he has achieved a style as markedly his own as any of his great contemporaries. And this style is the result of an acute observation of subtle phenomena in nature, combined with a remarkable temperance in the use of means of interpretation, together with an actual love for the objects rendered. It is easy to see that he is fond of water and boats, that all the aspects of shore life and fishing villages have a fascination for him, that he is none the less impressed by the barren wastes of moorland, and the sullen terror of lonely cliffs, that the weirdness and mystery of nature take strong hold of his imagination, but his real power lies in the rendering of sun-glinted waters, over which freshening breezes speed, of luminous expanses of tranquil lake and sky, soft shadows of evening, that hang over town and river, of boats drifting lazily with the stream, or tugging at their anchors while their sails flap in the wind, yet his versatility is so great that even when this is said, one must acknowledge the power and impressiveness of such renderings of forest wilderness, as in *Entrance to the Forest* and *In the Midst of the Forest*, plates which could hardly be surpassed for boldness and freedom. The same is true of a different subject, *Druidic Stones at Carnac, Brittany*, where not only are rock surface and outline given with admirable precision, but we are made to feel all the grimness and mystery which attach themselves to these relics of an ancient faith.

"Van 's Gravesande has not the marvellous delicacy and at the same time unerring surety of line which some of Whistler's plates exhibit. He has not the dash and verve of Seymour Haden at his best, but he has other qualities, certain qualities of heart and mind as well as of hand and eye which are not in the gift of all etchers. His strength is never wholly without tenderness, nor is his delicacy ever without serious purpose. He has that charming hesitancy, that almost childlike shyness, which makes us feel that we are in the presence of a refined imagination,—the very opposite of the affronting dexterity noticeable in many modern etchers. His work exhibits, in short, a sanity which recalls the spirit of Meryon, a healthful rightness and directness which attracts and holds."

RICHARD A. RICE.

From the Preface to Catalogue of an Exhibition of Etchings and Dry-points by Charles Storm van 's Gravesande, Museum of Fine Arts, Boston, 1887.



# CATALOGUE

## ENTRANCE TO THE FOREST

"It is one of the most impressive sylvan subjects I have ever met with, and at once reminds us of Dante."—PHILIP GILBERT HAMERTON, *Etching and Etchers*, p. 136.

Height  $10\frac{1}{2}$ , width  $17\frac{3}{4}$

Signed artist's proofs on Holland paper.....\$60

(See Illustration)

## FELLING PINE-TREES

Height 13, width  $20\frac{3}{4}$

Signed artist's proofs on Holland paper.....\$18

## QUAI AT ROTTERDAM

Height 9, width  $14\frac{1}{2}$

Impressions on India paper without title.....\$4

## CLIFFS NEAR VEULES, NORMANDY

Height 13, width  $20\frac{3}{4}$

Signed artist's proofs on Holland paper.....\$18

## OLD HOUSE NEAR KATWYK

Height  $9\frac{1}{2}$ , width  $11\frac{1}{4}$

Signed artist's proofs on Holland paper.....\$18

## THE MILL

Height  $8\frac{7}{8}$ , width  $12\frac{1}{8}$

Impressions on Holland paper.....\$5

## MIDDENDUIN

Height  $7\frac{5}{8}$ , width  $11\frac{1}{4}$

Signed artist's proofs on Whatman paper.....\$12

## LANDING OF THE HERRING FLEET

The fleet of fishing-boats is seen heading for the shore, where they are beached for unloading. The sea and the sky are both very effective.

One hundred proofs were printed by Goulding, of London, and the plate was then destroyed.

Height 14, width 18

Signed artist's proofs on Holland paper.....\$18

(See Illustration)

#### FISHING BOATS, HOLLAND

Height  $18\frac{3}{4}$ , width 13

Signed artist's proofs on Whatman paper.....\$24

#### THE CATHEDRAL OF DORDRECHT, HOLLAND

This is perhaps the most important plate which the artist has produced. Its powerful effect and large size render it a rival to the famous *Calais Pier* of Sir Seymour Haden. The church occupies the central background. The characteristic Dutch foreground is laid in with broad and vigorous lines, and a sky of great rolling clouds crowns the picture. The famous London printer, Frederick Goulding, printed 120 proofs, and the plate was then destroyed. Owing to the high quality of this limited edition, the value of these proofs is almost certain to increase, as the *Calais Pier* has done.

"Holland has produced in our day, in the person of Storm van 's Gravesande, one veritable master. His etchings and dry-points deserve the great reputation which they have won, and he is to-day the prime favorite, perhaps, with American amateurs. One of his works, the very large dry-point plate of the Cathedral of Dordrecht, is in itself a refutation of the too-sweeping assertion that any plate of large size must, of necessity, be bad as art."—*The Art Review*.

Height 18, width 25

Signed proofs on Whatman paper (120 only)...\$72

(See Illustration)

#### ON THE VECHT, HOLLAND

A characteristic Dutch scene. The weather is bleak and windy, and the picture is full of movement.

This fine and artistic plate is in direct contrast to some of the artist's tranquil scenes, such as the *Au Bord du Gein*. Being in pure dry-point, only a limited number of impressions were taken, and the plate was then destroyed.

Height  $11\frac{1}{4}$ , width 19

Signed proofs on Holland paper.....\$36

(See Illustration)

#### OLD MILL AT DORDRECHT

Height  $13\frac{1}{8}$ , width  $20\frac{5}{8}$

Signed artist's proofs on vellum.....\$60

Signed artist's proofs on Japan paper..... 36

#### AN OLD OAK

Height  $8\frac{3}{8}$ , width  $12\frac{1}{4}$

Unsigned proofs on Holland paper.....\$6

(See Illustration)

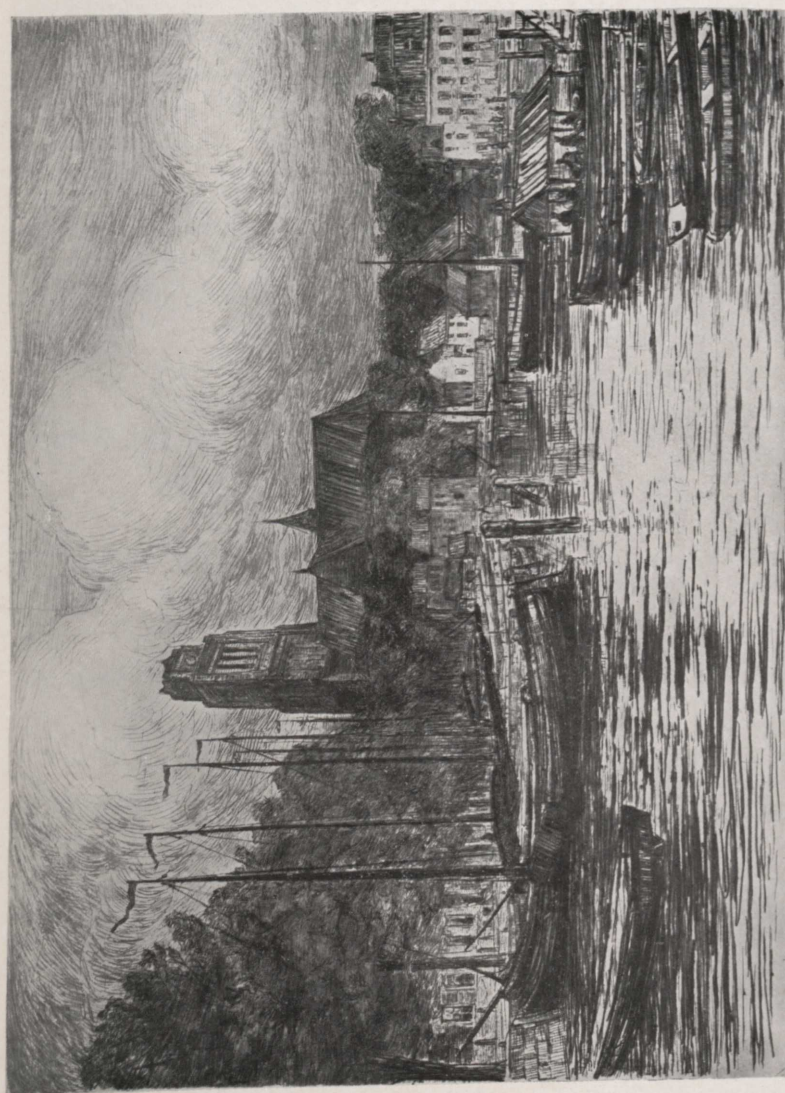
#### VILLAGE OF ZANDVOORT

Height  $11\frac{1}{4}$ , width  $9\frac{3}{4}$

Signed artist's proofs on vellum.....\$24

Signed artist's proofs on Holland paper..... 12





THE CATHEDRAL OF DORDRECHT, HOLLAND

A SOUVENIR	Height $5\frac{3}{4}$ , width 9	
	Unsigned proofs on India paper.....	\$4
OLD FLUSHING PIER, HOLLAND	Height 9, width $12\frac{1}{4}$	
	Proof on India paper.....	\$4
BORD DE L'YSEL	Height $8\frac{1}{2}$ , width $12\frac{1}{4}$	
	Undescribed trial proof on Japan paper.....	\$75
	Proof on India paper.....	6
FOUR SKETCHES UPON ONE PLATE	Height 11, width 16	
	Signed artist's proof on Holland paper.....	\$24
ENTERING PORT	Height 6, width $9\frac{1}{2}$	
	Signed artist's proof on Holland paper.....	\$12
HONFLEUR	Height $6\frac{1}{4}$ , width 10	
	Signed artist's proof on Japan paper.....	\$8
LES BORDS DE L'ESCAUT	Height 4, width $7\frac{1}{4}$	
	Lettered impression on Holland paper.....	\$3
LE VECHT PRÈS LE WISP	Height $3\frac{1}{4}$ , width $5\frac{1}{4}$	
	Signed artist's proof on Japan paper.....	\$12
THE CANAL	Height 6, width 9	
	Signed artist's proof on Japan paper.....	\$12
A DUTCH VILLAGE	Height $9\frac{1}{2}$ , width $13\frac{1}{4}$	
	Signed artist's proof on Holland paper.....	\$24
LANDING OF THE FISHING BOATS	Height $7\frac{1}{2}$ , width $13\frac{1}{4}$	
	Signed artist's proof on Japan paper.....	\$12



BORDS DE L'Y	Height $6\frac{1}{4}$ , width $10\frac{3}{4}$ Signed artist's proof on Holland paper.....\$18
ON THE MAAS	Height $7\frac{1}{4}$ , width $9\frac{1}{2}$ Proof on Japan paper.....\$5
EN HOLLANDE	Height $4\frac{1}{4}$ , width $7\frac{1}{4}$ Lettered impression on Holland paper.....\$3
COUCHÉE DE SOLEIL À VENICE	Height $13\frac{1}{2}$ , width 10 Signed artist's proof on Japan paper.....\$70
ON THE VECHT	Height $10\frac{1}{4}$ , width $13\frac{1}{4}$ Signed artist's proof on Holland paper.....\$15
FARM ON THE SHORE OF LAKE OF ABCOUEDE	Height $3\frac{1}{2}$ , width 6 Signed artist's proof on India paper.....\$25
LE LAC D'ABCOUEDE	Height 5, width 9 Signed artist's proof on India paper.....\$70
MOULIN PRÈS D'ABCOUEDE	Height $3\frac{1}{2}$ , width $5\frac{1}{2}$ Signed artist's proof on India paper.....\$15 Unsigned proof on India paper..... 10
L'ESCAUT À BURGH, PRÈS ANVERS	Height 3, width $4\frac{3}{4}$ Proof on India paper.....\$8
SOUVENIR DE LA HULPE	Height 3, width 5 Signed artist's proof on India paper.....\$9
AUX ENVIRONS DU DINANT	Height 3, width $4\frac{1}{2}$ Signed artist's proof on India paper.....\$12



AN OLD OAK



ENTRANCE TO THE FOREST



COTTAGE AT BOGGENHOUT

Height  $6\frac{1}{2}$ , width  $10\frac{1}{2}$

Signed artist's proof on India paper.....\$25

NEAR ABCOUEDE

Height 3, width  $4\frac{1}{2}$

Signed artist's proof on India paper.....\$24

DRUIDIC STONES IN THE PLAIN OF CARNAC

Height  $11\frac{1}{4}$ , width 25

Signed artist's proof on Japan paper.....\$18

VENICE, LE MATIN

Height  $13\frac{1}{2}$ , width  $19\frac{1}{2}$

Signed artist's proof on Japan paper.....\$48

LA LAGUNE PRÈS VENICE

Height  $11\frac{1}{2}$ , width  $19\frac{1}{2}$

Signed artist's proof on Japan paper.....\$48

ZEEBURG

Height  $10\frac{1}{2}$ , width  $16\frac{1}{2}$

Signed artist's proof on Japan paper.....\$30

DUTCH FISHING BOATS

Height  $10\frac{3}{4}$ , width  $16\frac{1}{4}$

Signed artist's proof on Japan paper.....\$30

DANS LE MILIEU DE LA FORÊT

Height 16, width  $10\frac{1}{2}$

Signed artist's proof on Holland paper.....\$12

LA RÉCOLTE DE VARECHS À VEULES

Height  $4\frac{3}{4}$ , width  $7\frac{1}{2}$

Proof on Holland paper.....\$6

RONCES DANS LES DUNES

Height 6, width  $9\frac{1}{2}$

Signed artist's proof on Holland paper.....\$6

THOLEN

Height  $5\frac{1}{2}$ , width  $7\frac{1}{4}$

Signed artist's proof on Holland paper.....\$12

ROUTE DANS LES DUNES

Height  $9\frac{1}{2}$ , width  $11\frac{1}{4}$

Signed artist's proof on Japan paper.....\$18

SOUVENIR OF THE ENVIRONS OF AMSTERDAM

Height  $3\frac{3}{4}$ , width  $6\frac{3}{4}$

Signed artist's proof on India paper.....\$5

TOW BOATS

Height  $6\frac{1}{4}$ , width  $9\frac{3}{4}$

Signed artist's proof on Japan paper.....\$12

SOUVENIR

Height  $6\frac{1}{4}$ , width  $13\frac{1}{4}$

Signed artist's proof on Holland paper.....\$18

GATHERING SHELLS

Height 6, width  $9\frac{1}{2}$

Signed artist's proof on Holland paper.....\$6

OLD HARBOR AT FLUSHING

Height 10, width  $13\frac{1}{2}$

Signed artist's proof on Japan paper.....\$18

THE VILLAGE OF ABCOUE

Height 6, width  $8\frac{3}{4}$

Signed artist's proof on Japan paper.....\$6

DOLMEN IN THE VICINITY OF TRÉGUNE

Height 12, width 20

Signed artist's proof on Holland paper.....\$36

QUAI AT ROTTERDAM

Height  $9\frac{1}{4}$ , width 14

Proof on India paper.....\$4

VENICE FROM THE LIDO

Height  $5\frac{1}{2}$ , width  $8\frac{1}{4}$

Signed artist's proof on Japan paper.....\$10





ON THE VECHT, HOLLAND



LANDING OF THE HERRING FLEET

DORDRECHT

Height  $5\frac{3}{4}$ , width  $11\frac{3}{4}$

Signed artist's proof on Japan paper.....\$12

PILES

Height  $5\frac{1}{2}$ , width 12

Proof on Holland paper.....\$6

BANKS OF THE Y

Height  $10\frac{1}{2}$ , width 16

Signed artist's proof on Japan paper.....\$12



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Curator of the

Luxembourg Gallery, Paris.

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By the Hon. Charles Sumner

The greater part of this article appeared in a New York magazine in January, 1872.

The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

Fifth edition, 31 pages,  $11\frac{3}{4} \times 8$ , 13 illustrations, 25 cents

## LITHOGRAPHY

By Atherton Curtis

Reprinted, by permission, from "Some Masters of Lithography."

Second edition, 12 pages, 6 x 4 $\frac{1}{4}$

This Pamphlet will be mailed, free, on application to the publishers.

## THE GOLDEN AGE OF ENGRAVING

By Frederick Keppel

Reprinted, by permission, from *Harper's Magazine*.

"To those who wish to gather, in a few minutes' reading, a fair, clear, and not inadequate conception of the Art of Engraving and its Great Masters, the perusal of Mr. Frederick Keppel's article on the subject will prove very satisfactory. Although the spirit of condensation rules in every line, it is surprising how little of the pith and essence of the theme are omitted. The paper is remarkably clear and compendious, and is admirably written."—STEPHEN ENGLISH.

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NOTE. This Pamphlet can also be had as Number Three of the Third Series of THE KEPPEL BOOKLETS.

## CATALOGUE OF THE ETCHED WORK OF EVERT VAN MUYDEN

By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed at The De Vinne Press.

Size 10 x 7 inches, 158 pages, cloth, paper label, \$10





THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
FREDERICK KEPPEL & CO.  
4 EAST 39<sup>TH</sup> STREET, NEW YORK

CHARLES JACQUE  
JULES JACQUEMART  
JOHANN BARTHOLD JONGKIND



THE PRINT-COLLECTOR'S BULLETIN  
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4 EAST 39<sup>TH</sup> STREET, NEW YORK

## NOTE

**A**LTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission ; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

October 10, 1908



CHARLES JACQUE

## CHARLES JACQUE

JACQUE was one of the earliest, if not the earliest, pioneer in the great nineteenth-century revival of painter-etching, and he did more than any other one man to bring it about. A famous painter, as well as the creator of nearly five hundred notable etchings, he was the comrade and friend of such great men as Millet, Troyon, Corot, Théodore Rousseau, and Daubigny, and he outlived them all. His etched work embraces a period of more than sixty years, and his later plates are considered his best, because in them he has entirely emancipated himself from the laborious and painstaking traditions of the line engravers.

In Jacque's work there is sweet rusticity everywhere; he draws domestic animals, including swine, with a loving fidelity, and no artist has ever sketched poultry so well—nor, I may add, written about them so well.

Like some other famous artists, Jacque received scant recognition at the Paris Salon, so that he ceased exhibiting there during the last, and best, thirty years of his life. Up to the year 1864 he had won seven medals at the Salon, but they were all third-class medals; while second medals, first medals, and even the great Medal of Honor had been awarded to artists who, in comparison to Jacque, were ephemeral nobodies. However, the Paris Exposition of 1889 gave him a tardy vindication by awarding him the Medal of Honor for his etching, *La Bergerie Béarnaise*. This plate, the work of the artist's old age, is called by Beraldi in his work, *Les Graveurs du XIX<sup>ème</sup> Siècle*, "une pièce superbe"—and so it is.

FREDERICK KEPPEL.

From "Personal Sketches of  
Some Famous Etchers."



# CATALOGUE

## LA BERGERIE

Very fine impression. There were printed 129 proofs only, and the plate was then destroyed. This plate and *La Bergerie Béarnaise* are usually considered Jacque's masterpieces.

"Cette estampe célèbre."—BERALDI.

Height  $11\frac{3}{4}$ , width  $17\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$360

(See Illustration)

## LA BERGERIE BÉARNAISE

This famous etching won for M. Jacque the Medal of Honor at the Paris Exhibition of 1889. Only 100 impressions were printed, and the plate was then destroyed.

"Superbe pièce."—BERALDI.

Height 18, width  $14\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$100

(See Illustration)

## LISIÈRE DE FORÊT—EFFET DE SOIR

Height  $12\frac{1}{4}$ , width  $16\frac{3}{4}$

Signed artist's proof on Holland paper.....\$80

## OUSSE, PAYSAGE

Height  $6\frac{3}{8}$ , width  $8\frac{3}{8}$

Proofs before letters on Japan paper.....\$6

## LES PETITES MAISONS KERCASSIER

Height  $5\frac{1}{2}$ , width  $8\frac{3}{4}$

Proofs before letters on Japan paper.....\$6

(See Illustration)

## L'ENFANT PRODIGE

Height  $4\frac{1}{2}$ , width  $7\frac{1}{8}$

Proof before letters on India paper.....\$5

Lettered impression ..... 2

UN VERGER

Height  $4\frac{1}{8}$ , width  $5\frac{7}{8}$

Proofs before letters on Whatman paper.....\$5

Lettered impressions ..... 2

LA VACHÈRE

This beautiful plate is executed entirely in dry-point.

Height  $8\frac{3}{8}$ , width  $6\frac{3}{8}$

Proofs before letters on Japan paper.....\$8

(See Illustration)

TIR À LA BECASSE

Height  $6\frac{3}{8}$ , width 4

Proofs before letters on India paper.....\$7

Lettered impressions ..... 2

LE LABOURAGE

"The horses are drawn with great truth."—P. G. HAMERTON.

Height  $6\frac{1}{8}$ , width 9

Proof with the title on India paper.....\$6

DANS LE BOIS

Height  $7\frac{1}{2}$ , width  $5\frac{5}{8}$

Proof before letters on Japan paper.....\$6

(See Illustration)

LE BUISSON KERCASSIER

Height  $4\frac{3}{8}$ , width  $5\frac{1}{4}$

Proof before letters on Japan paper.....\$6

(See Illustration)

UNE AMITIÉ

Height  $4\frac{5}{8}$ , width  $3\frac{1}{2}$

Proofs before letters on Whatman paper.....\$5

Lettered impressions ..... 3

L'ÉQUIPAGE

Height 4, width  $6\frac{5}{8}$

Proofs before letters on Whatman paper.....\$6

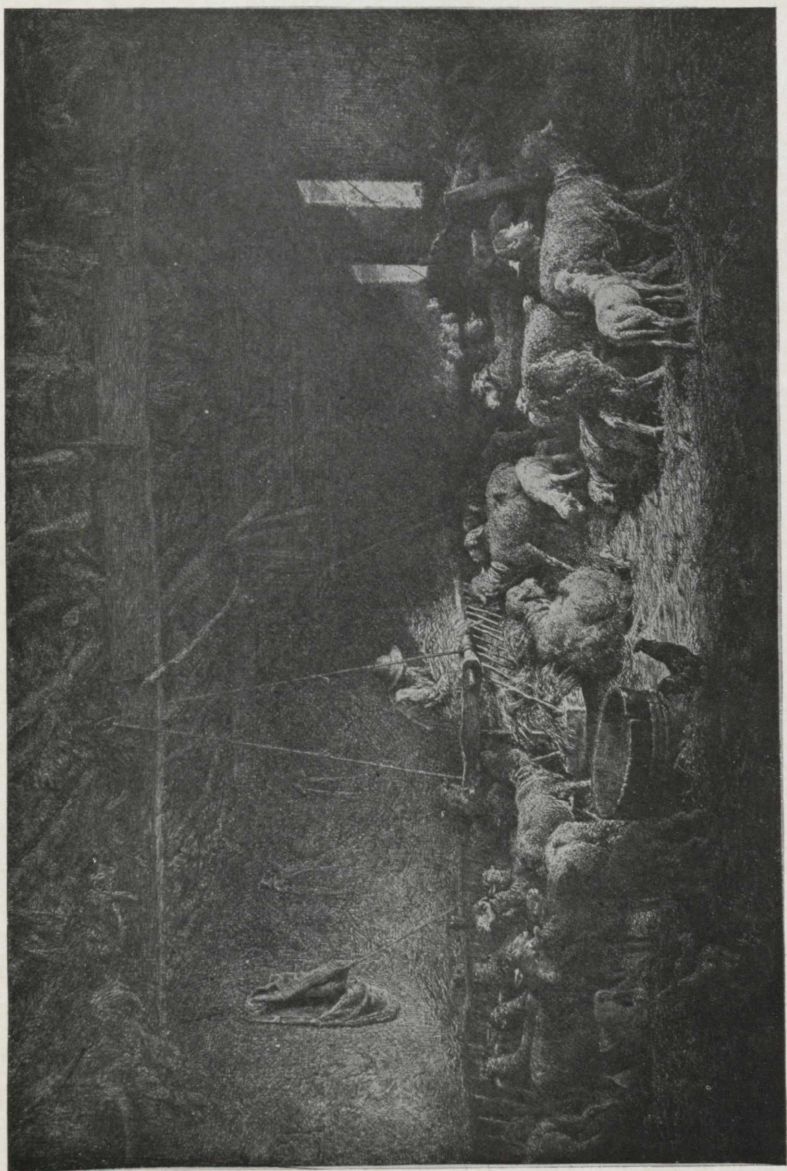
Lettered impressions ..... 3

ESCALIER

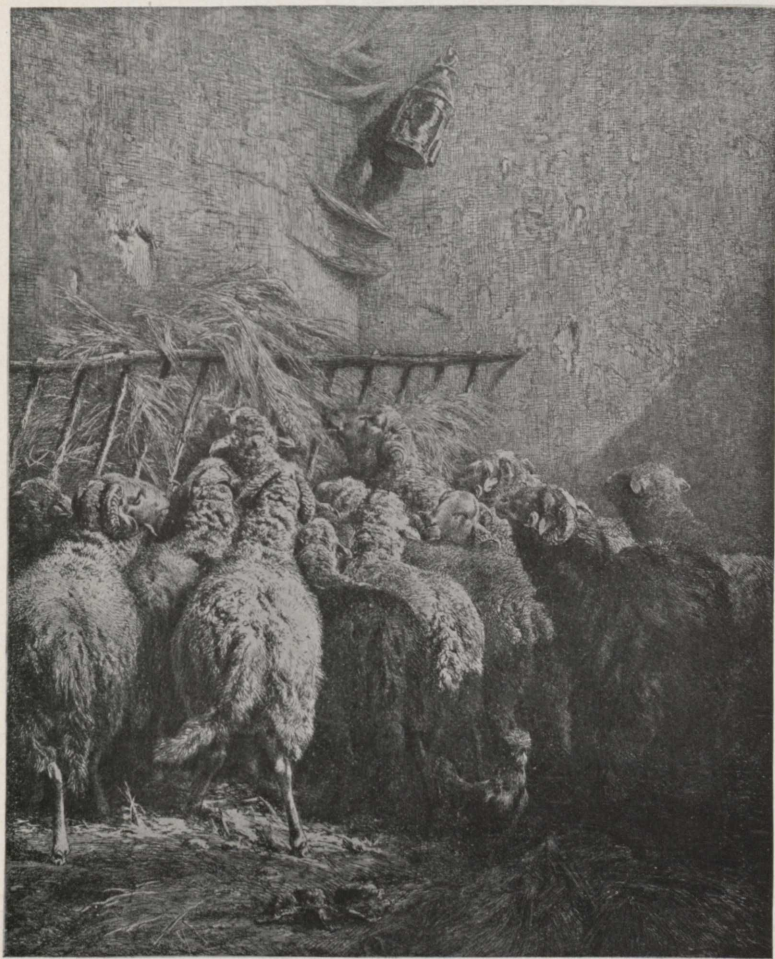
Height  $6\frac{1}{4}$ , width  $4\frac{1}{2}$

Proofs before letters on India paper.....\$6



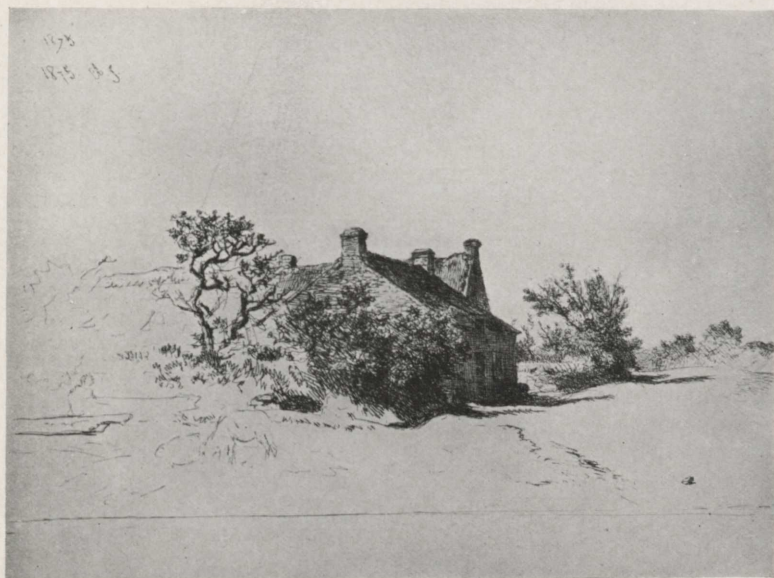


LA BERGERIE



LA BERGERIE BÉARNAISE





LES PETITES MAISONS KERCASSIER



LE BUISSON KERCASSIER



LA VACHÈRE



DANS LE BOIS



PUITS

Height  $3\frac{1}{8}$ , width  $4\frac{3}{4}$

Proof before letters on Whatman paper.....\$5

PAYSAGE—TROUPEAU DE PORCS

Height  $5\frac{1}{4}$ , width  $8\frac{1}{2}$

Proofs before letters on India paper.....\$8

FEMME FAISANT RENTRER DES PORCS DANS UNE PORCHERIE

Height  $4\frac{5}{8}$ , width 6

Proofs before letters on India paper.....\$5

LE REPOS

Height  $7\frac{3}{8}$ , width  $5\frac{7}{8}$

Proofs before letters on India paper.....\$12

Lettered impressions ..... 5

PÊCHE AU VIF

Height  $4\frac{1}{2}$ , width  $7\frac{1}{8}$

Proofs before letters on Whatman paper.....\$6

Lettered impressions ..... 3

L'ÉTÉ

Height  $5\frac{1}{8}$ , width  $3\frac{3}{4}$

Proofs before letters on India paper.....\$7

Lettered impressions ..... 4

UNE FERME

“This is one of the finest of Charles Jacque’s farms. . . . The texture of the long wall with gables is as good as Decamps’, and the coloring of the roofs and of the dark tree-masses is boldly right and true.”—P. G. HAMERTON.

Height  $5\frac{1}{4}$ , width  $6\frac{7}{8}$

Proof before letters on vellum.....\$18

Lettered impression ..... 9

VACHES HOLLANDAISES

Height  $4\frac{1}{4}$ , width  $7\frac{1}{8}$

Proofs before letters on India paper.....\$8

L'HIVER

“The figure of the swineherd is easy and natural.”—P. G. HAMERTON.

Height  $3\frac{3}{8}$ , width  $5\frac{3}{4}$

Proofs before letters on Whatman paper....\$4.50

Lettered impressions ..... 2

UN COIN DE COUR

Height  $5\frac{1}{8}$ , width  $4\frac{1}{8}$

Proofs before letters on India paper.....\$9  
Lettered impressions ..... 4

COQ ET POULES

Height  $4\frac{3}{4}$ , width  $6\frac{3}{4}$

Proofs before letters on Whatman paper.....\$8  
Lettered impression ..... 4

UNE COUR À PARIS EN 1865

Height 7, width  $4\frac{5}{8}$

Proofs before letters on India paper.....\$8  
Lettered impression ..... 3

LA MARÉCHALERIE

Height 5, width  $7\frac{5}{8}$

Proof before letters on India paper.....\$8  
Lettered impression ..... 4

TROUPEAU DE PORCS

Height  $6\frac{1}{8}$ , width 10

Proof before letters on Japan paper.....\$18

L'ABREUVOIR AUX MOUTONS

Height  $6\frac{1}{8}$ , width 10

Proof before letters on Japan paper.....\$28



JULES JACQUEMART

## JULES JACQUEMART

“JULES JACQUEMART is the most marvelous etcher of still-life who ever existed in the world. In the power of imitating an object set before him he has distanced all past work, and no living rival can approach him.

“The beauties which Jacquemart sees and reveals in a masterpiece of goldsmith’s or lapidary’s work are for the most part imperceptible by the common eye. Like a true artist and poet, he teaches us what to look for; and we come at last by his guidance to perceive magic qualities in the precious relics of the past, till cups of crystal and agate, and sword-hilts, or chalices of gold, are for us themes of inexhaustible wonder, objects of unwearied interest and contemplation. I never knew the glory and beauty of noble old work in the precious stones and metals till Jules Jacquemart taught me. The *Joyaux* of the Louvre were familiar to me, but a veil hung between me and their true splendour, and it was only when Jacquemart had etched them one by one that I learned to know them truly. An egg of crystal belonged to a fortune-telling gypsy; her eyes could see magic figures in its watery clearness which revealed to her the hidden mysteries of fate; often have others looked into it, but always without apprehending the secret things of destiny. So we have our precious gems and vases, and we never know their inner wonder and significance till there comes a genius like Jacquemart, when suddenly the scales fall from our eyes, and for the first time in our lives *we see!* So true is this that the study of Jacquemart’s etchings has definitely increased my enjoyment of common objects, such as plate and crystal on a dinner-table, and the veinings of marble, and the transparencies of jewels; I apprehend subtle lustres and reflections in these things which were once imperceptible to me, and I know that the difference is due to the etchings of Jules Jacquemart—I know this as positively as a man who has been successfully operated for cataract knows to what surgeon he owes the recovery of his sight.

“When Jacquemart illustrated porcelain for a work of his father, ‘*Histoire de la Porcelaine*,’ he began to be inimitable; and when he was commissioned by M. Barbier de Jouy to illustrate the jewels of the Louvre, he stood at last on his own ground, master of his subject, master of his means, safe from all human rivalry, a prince in a little fairy principedom of his own, full of enchanted treasures, full of gold and opal and pearls, of porphyry and sardonyx and agate, of jasper and lapis lazuli, all in the deepest and truest sense his own; for what rich man ever so truly possessed these things?”

P. G. HAMERTON.

From “*Etching and Etchers*,”  
pp. 183-4-5.



# CATALOGUE

## LES GEMMES ET JOYAUX DE LA COURONNE

### ÉPÉE DE CHILDERIC 1<sup>er</sup>

Height  $13\frac{1}{2}$ , width  $9\frac{3}{8}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impression ..... 4

### VASE ANTIQUE DE SARDOINE

Height  $12\frac{3}{4}$ , width 9

Lettered impression .....\$4

### ÉPÉE DE CHARLEMAGNE

Height 14, width 10

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

### CALICE DE CRISTAL DE ROCHE

Height 13, width  $9\frac{1}{4}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

### VASE D'ALIÉNOR D'AQUITAINE

Height  $13\frac{1}{2}$ , width  $9\frac{3}{4}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

### PATÈNE DU CALICE DE SUGER

Height  $12\frac{1}{4}$ , width  $8\frac{3}{4}$

Proofs, without letters, on Whatman paper.....\$6

### BUIRE ORIENTALE DE CRISTAL DE ROCHE

Height  $13\frac{1}{4}$ , width  $9\frac{1}{2}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

AGRAFE DU MANTEAU ROYAL DE SAINT LOUIS

Height  $13\frac{1}{4}$ , width  $9\frac{1}{2}$

Proofs, without letters, on Whatman paper.....\$6  
Lettered impressions ..... 4

RELIQUAIRE

Height  $15\frac{1}{2}$ , width  $9\frac{1}{2}$

Lettered impressions .....\$4

DRAGEOIR DE CRISTAL DE ROCHE

Height  $13\frac{1}{2}$ , width  $10\frac{1}{4}$

Proofs, without letters, on Whatman paper.....\$7.50  
Lettered impressions ..... 5

VASE ANTIQUE DE SARDOINE

Height 13, width 9

Proofs, without letters, on Whatman paper.....\$6  
Lettered impressions ..... 4

BASSIN DE CRISTAL DE ROCHE

Height  $13\frac{1}{4}$ , width  $9\frac{1}{2}$

Proofs, without letters, on Whatman paper.....\$6  
Lettered impressions ..... 4

ÉPÉE DE FRANÇOIS 1<sup>er</sup>

Height  $13\frac{3}{4}$ , width  $9\frac{3}{8}$

Lettered impressions .....\$5

AIGUIÈRE DE CRISTAL DE ROCHE

Height  $13\frac{1}{2}$ , width 10

Lettered impressions .....\$4

VASE DE JASPE ORIENTAL

Height 13, width  $9\frac{1}{8}$

Proofs, without letters or numbers, on Whatman  
paper .....\$12  
Lettered impression ..... 6

HANAP DE CRISTAL DE ROCHE

Height  $13\frac{1}{4}$ , width 10

Proofs, without letters, on Whatman paper.....\$7.50  
Lettered impressions ..... 6



BOUTEILLE DE CRISTAL DE ROCHE

Height  $13\frac{3}{4}$ ; width  $9\frac{3}{4}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

COUPE DE JASPE

Height 13, width 9

Lettered impressions .....\$4

DRAGEOIR DE CRISTAL DE ROCHE

Height 13, width  $9\frac{3}{4}$

Proofs, without letters, on Whatman paper.....\$6

COUPE DE JASPE DE SICILE

Height  $13\frac{1}{4}$ , width  $9\frac{1}{2}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

DRAGEOIR DE CRISTAL DE ROCHE

Height  $13\frac{1}{2}$ , width  $9\frac{3}{4}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

DRAGEOIR DE JASPE ORIENTAL

Height  $12\frac{3}{8}$ , width 9

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

NEF DE CRISTAL DE ROCHE

Height  $13\frac{3}{8}$ , width 10

Proofs, without letters, on Whatman paper.....\$6

Lettered impression ..... 4

SALIÈRE DE LAPIS-LAZULI

Height  $13\frac{1}{8}$ , width  $9\frac{3}{8}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 4

VERRE DE CRISTAL DE ROCHE

Height  $13\frac{1}{2}$ , width  $9\frac{3}{4}$

Proofs, without letters, on Whatman paper.....\$7.50

Lettered impressions ..... 5

COUPE DE JASPE ORIENTAL ET VASE DE CRISTAL DE ROCHE

Height 13, width  $9\frac{3}{8}$

Lettered impression .....\$6

COUPE DE CRISTAL DE ROCHE

Height 13, width  $9\frac{1}{4}$

Proofs, without letters, on Whatman paper.....\$6

OTHER ETCHINGS

VASE EN ANCIENNE PORCELAINE DE SÈVRES

Height  $8\frac{1}{8}$ , width  $5\frac{7}{8}$

Proofs, without letters, on Whatman paper.....\$4

DÉFILÉ DES POPULATION LORRAINES DEVANT S. M. L'IMPÉRATRICE, A NANCY

“Cette grande pièce est certainement d'une des plus importantes et des plus étonnantes de l'œuvre entier de Jules Jacquemart.”—LOUIS GONSE.

Height  $7\frac{5}{8}$ , width  $11\frac{5}{8}$

Proofs, without letters, on Whatman paper.....\$7.50

WILHEM VAN HEYTHUYSEN

After the painting by Franz Hals.

Height  $6\frac{7}{8}$ , width  $5\frac{1}{2}$

Proofs, without letters, on Whatman paper.....\$6

Lettered impressions ..... 3

LE BOURGMESTRE DE LEYDE ET SA FEMME

After the painting by Karel de Moor.

Height  $7\frac{1}{4}$ , width  $5\frac{5}{8}$

Proofs, without letters, on Japan paper.....\$6

LE TROUPEAU

After the painting by Paul Potter.

Height  $6\frac{1}{8}$ , width  $7\frac{3}{4}$

Trial proof before the plate was cut at the left.

Printed by the artist and with autographic

dedication from Jacquemart to Charles Blanc.

On Whatman paper.....\$45

UNE EXÉCUTION AU JAPON

Height  $5\frac{1}{8}$ , width  $7\frac{1}{4}$

Proofs, without letters, on Japan paper.....\$4



LE VIEUX MARCHÉ À FÉCAMP

“Derniers vestiges de l'Abbaye fondée au XI<sup>e</sup> Siècle par Richard I<sup>er</sup> de Normandie.”—JULES JACQUEMART.

Height  $10\frac{1}{2}$ , width  $7\frac{7}{8}$

Proofs, without letters, on India paper.....\$4

SOUVENIRS DE VOYAGE

Height  $7\frac{1}{4}$ , width  $12\frac{3}{8}$

Proof with the title in etched letters.....\$7

REMBRANDT'S PORTRAIT OF HIMSELF

The laughing portrait of the artist.

Height  $6\frac{7}{8}$ , width  $5\frac{3}{8}$

Proofs, without letters, on Whatman paper.....\$7

PORTRAIT OF A LADY

After the painting by Lucas Cranach the younger.

Height 6, width 4

Signed artist's proof on Whatman paper.....\$12

Proofs, without letters, on Whatman paper..... 6

JOHANN BARTHOLD JONGKIND



## JOHANN BARTHOLD JONGKIND

"JONGKIND has so far trusted to the intelligence of the public (or of the small cultivated public to which he addresses himself) as to make memoranda of impressions directly upon copper, and print them. This is the whole explanation of his work as an etcher. But now comes the person living outside of art, who, when he sees one of these etchings, feels first puzzled and then offended, and thinks that both artist and laudatory critic must be making fun of him. 'Could not any child of ten years old do as well?' The true answer to this question (it is not an imaginary question) is, that, rude as this sketching looks, and imperfect in many respects as it really is, the qualities which belong to it are never attained in art without the combination of talent approaching to genius, and study of a very observant and earnest kind, quite beyond any possible experience of infancy. The right way to estimate work of this nature is to look upon it as the artist's manner of noting down an impression in all its freshness. Jongkind succeeds in doing this, either by an unconsciousness which is itself a great gift, or else by an effort of will strong enough to set himself entirely above criticism of ignorance."

"Jongkind is invaluable to the student of etching as an example of simple line-work pushed to its utmost extreme. He gives as few lines as possible, never dissimulating them, and never attempting any shade or gradation that would require much craft of biting. Such biting as he does give is quite simple and decided, about three bitings to each plate—a good vigorous black (no mistake about that), a middle tint, and a pale tint for distance. The shading is generally open, but runs very close for contrast in some passages, such as the black hull of a ship. He is always careful to economize labor in shading for fear of spoiling the vivacity of his plate, which it is so very easy to do. Thus the open sky with him is blank paper, and so is calm water, only waves and reflections being indicated by lines. He sketches clouds in frank line, broad and bitten shallow. He resorts also sometimes to a kind of blotting, like that of the ink in pen-sketching."

P. G. HAMERTON.

From "Etching and Etchers,"  
pp. 129-130.

# CATALOGUE

## THE PORT OF ANTWERP

This is considered to be one of the most effective of Jongkind's plates.

Height 6, width  $9\frac{1}{4}$

Impressions on Japan paper.....\$5  
(See Illustration)

## AN OUTER BOULEVARD, PARIS

Height  $5\frac{1}{2}$ , width  $9\frac{1}{4}$

Impressions on India paper.....\$3

## WINDMILL AT ROTTERDAM

Height  $5\frac{1}{2}$ , width  $7\frac{1}{2}$

Impressions on Holland paper.....\$3

## THE COAST OF HOLLAND

Height  $8\frac{3}{4}$ , width  $12\frac{3}{4}$

Impressions on India paper.....\$4

## THE TOWN OF MAASLINS

"The men and women are mere puppets, no more, yet such lively puppets that they give us the notion of *skating*, far better than more elaborately drawn figures would do if their action had been less happily conveyed, whilst from the system of execution used being exactly the same as that for the surrounding landscape, they harmonize with it perfectly."—P. G. HAMERTON, *Etching and Etchers*, pp. 130-131.

Height  $8\frac{3}{4}$ , width  $12\frac{3}{4}$

Impressions on India paper.....\$4  
(See Illustration)



SORTIE DU PORT DE HONFLEUR

“To my feeling, this is the best of Jongkind’s plates.”—P. G. HAMERTON,  
*Etching and Etchers*, p. 132.

Height 9, width 12

Lettered impression on India paper.....\$7.50

ENTRÉE DU PORT DE HONFLEUR

“Remarkable for great liveliness and motion, and as in all Jongkind’s etchings,  
when anything is moving at all we are made to see and feel that it is moving.”  
—P. G. HAMERTON, *Etching and Etchers*, p. 131.

Height 9, width 12

Lettered impression on India paper.....\$7.50

DÉMOLITIONS DE LA RUE DES FRANCS-BOURGEOIS SAINT MARCEL

Height 6, width  $9\frac{1}{4}$

Impressions on Holland paper.....\$4

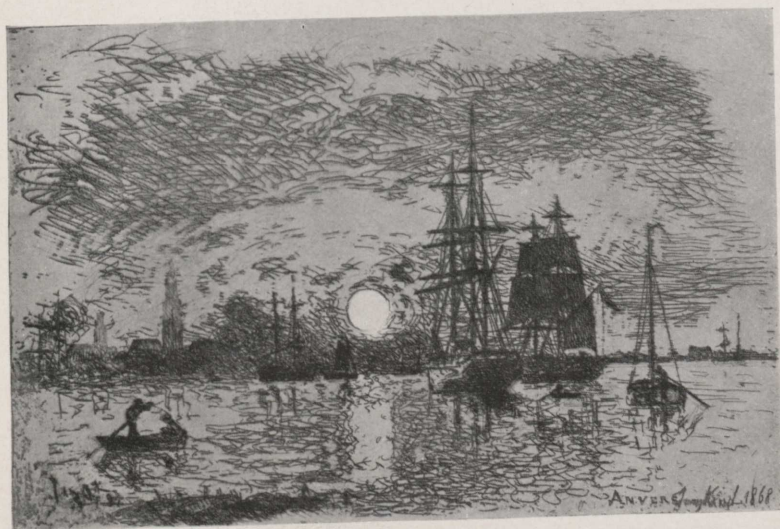
CANAL AT ROTTERDAM

Height 6, width 9

Impressions on Holland paper.....\$2



THE TOWN OF MAASLINS



THE PORT OF ANTWERP



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Mr. Whistler's Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

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By Frederick Keppel

Being a condensation of the lecture prepared for and delivered before the Grolier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc.

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By Mrs. Schuyler van Rensselaer

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NOTE. This Pamphlet can also be had as Number Three of the Third Series of THE KEPPEL BOOKLETS.

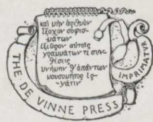
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By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed at The De Vinne Press.

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THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
FREDERICK KEPPEL & CO.  
4 EAST 39<sup>TH</sup> STREET, NEW YORK

MAXIME LALANNE



MAXIME LALANNE

(SECOND EDITION)  
January 15, 1909



## MAXIME LALANNE

“**M**AXIME LALANNE is the first artist who ever received knighthood for his qualities as an etcher. When the King of Portugal conferred upon him the Order of Christ, it was expressly in recognition of the value of his etchings; but the King of Portugal is an etcher himself, and knows good work when he sees it.

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P. G. HAMERTON.

From “Etching and Etchers,” p. 177.

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“**T**O my mind, at least, Lalanne was one of the most exquisite and refined illustrators of architecture who ever lived. His ability to express a great building, a vast town, or a delicate little landscape, has never been equalled, I think, by anybody but Whistler. To a certain extent he was mannered; so was Rembrandt; Whistler is the only man I know of who is not.

“Lalanne probably acquired his refinement of handling in the production of his innumerable delicate etchings. . . . His etching of Richmond and the Thames, which appeared in the *Portfolio*, is the most exquisite example of his work I have seen in any English periodical.”

JOSEPH PENNELL.

From “Pen Drawing and Pen Draughtsmen,” pp. 92-93.

## NOTE

**A**LTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

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Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

January 15, 1909





RUE DES MARMOUSETS  
(Beraldi No. 1)

# CATALOGUE

## RUE DES MARMOUSETS

(Beraldi No. 1)

"A capital bit of street-sketching. In this street dwelt of old a pastry-cook, who, with the help of his neighbour the barber, murdered a man in the pastry-cook's house and made pies of him, which were highly appreciated by the public.

"In M. Lalanne's etching the lines of the old houses, curving slightly and leaning back from the street, are followed with much interest and enjoyment, and every accident in wall or window is made the most of."—P. G. HAMERTON, *Etching and Etchers*, p. 178.

"C'est de tems immémorial, que le bruit a couru qu'il y avoit en la Cité de Paris, rue des Marmousets, un patissier meurtrier, lequel ayant occis en sa maison un homme, aydé à ce par un sien voisin barbier, faignant raser la barbe; de la chair d'icelui faisoit des pasteux qui se trouvoient meilleurs que les autres, d'autant que la chair de l'homme est plus délicate, à cause de la nourriture, que celle des autres animaux."—P. JACQUES DU BREUL, *Le Théâtre des Antiquités de Paris* (1612).

Height 9½, width 6⅝

Proofs on vellum, without title.....\$10

Proofs on India or Japan paper, without title... 8

Lettered impressions ..... 5

(See Illustration)

## RUE DE LA TONNELLERIE (Maison dite de Molière)

(Beraldi No. 2)

Height 7⅛, width 5¼

Lettered impressions .....\$1.50

## PASSAGE DE LA MARMITE

(Beraldi No. 3)

Height 4½, width 3⅝

Proofs on Japan or Holland paper, without title \$12

## DÉMOLITIONS POUR LE PERCEMENT DU BOULEVARD ST. GERMAIN

(Beraldi No. 4)

"There is great delicacy and truth in the tall tower-like scaffolding, the houses in the middle distance, and the beautiful dome of the Pantheon, visible beyond, like a mountain-crest pale and delicately outlined, seen beyond a middle distance of rugged cliffs and a foreground of scattered boulders."—P. G. HAMERTON, *Etching and Etchers*, p. 179.

Height 11¼, width 9

Proofs on Japan paper, without title.....\$6

Lettered impressions ..... 3



# DÉMOLITIONS POUR LE PERCEMENT DE LA RUE DES ÉCOLES

(Beraldi No. 5)

To the left is a delicate, light spire, probably that of the Sainte-Chapelle, seen through the haze.

“This spire, and the distant bit of street under it, are full of mystery, and by their extreme delicacy of tint give great force to the intentionally rude work in the foreground.”—P. G. HAMERTON, *Etching and Etchers*, p. 179.

Height  $8\frac{1}{4}$ , width  $12\frac{1}{8}$

Proofs on Holland paper, early state before the inscription “Almanach,” etc., and before much work in foreground.....	\$20
Proofs on Holland paper, without title.....	6
Lettered impressions .....	3

## AUX ENVIRONS DE PARIS

(Beraldi No. 6)

“The foliage is very graceful and elegant, but the excessive love of waved lines in spray-drawing has led to some want of woody quality. It is the garden of one of those delightful habitations where the dainty taste of the Parisian architect has exercised itself in the free country, and where a rich man who is æsthetic enough to know the value of a beautiful dwelling may enjoy the possession of it in peace.”—P. G. HAMERTON, *Etching and Etchers*, p. 180.

Height  $8\frac{3}{8}$ , width 12

Proofs on India paper, without title.....	\$5
(See Illustration)	

## A NEUILLY

(Beraldi No. 7)

Height  $6\frac{1}{4}$ , width  $9\frac{1}{4}$

Proofs on Japan paper, without title.....	\$6
Lettered impressions .....	3

## VUE PRISE DU PONT SAINT-MICHEL (Le Pont Neuf et le Louvre)

(Beraldi No. 8)

“One of the most charming scenes which the improvements in Paris have opened out to us, and the most beautiful etching hitherto published by the French Club. The majestic domes of the new Louvre rise in their strange, accidental, unaccountable way above the long line of the great palaces of royalty and art; the Pont Neuf is just under them, all in shadow except its picturesque projections that catch the sunshine, and its graceful curve to the right, where it joins the brilliant quay. Soft reflections from the noble bridge fall undisturbed amongst the resting barges; and groups of trees whose artistic value the Parisian edile know so well, stand by the noble river, having no more fear of the axe than if they sunned themselves on the loneliest shore of all her hundred leagues.”—P. G. HAMERTON, *Etching and Etchers*, p. 180.

Height  $7\frac{7}{8}$ , width  $11\frac{1}{2}$

Proofs on Japan paper, without title.....	\$6
Lettered impressions .....	3

(See Illustration)



AUX ENVIRONS DE PARIS  
(Bernaldi No. 6)



A CUSSET (Excursion de Vichy)

(Beraldi No. 9)

"C'est ici dans la maison Bélot, qu'en 1440, lors de la paix de Cusset qui mit fin à la revolte de la Praguerie, Louis XI, alors Dauphin, reçut le pardon de son père, Charles VII."—MAXIME LALANNE.

Height 4½, width 7½

Proofs on Japan paper, without title.....\$4

(See Illustration)

A BORDEAUX (Vue générale)

(Beraldi No. 10)

Height 8¾, width 11¾

Proofs on Japan paper, without title.....\$6

Lettered impressions ..... 4

(See Illustration)

CHEZ VICTOR HUGO

(Beraldi Nos. 11-22)

Saint-Pierre Port, Guernesey; Hauteville-House; le Vestibule; Cheminée de la Salle à manger; le Salon Rouge; la Galerie de Chêne; Cheminée de la Galerie de Chêne; Porte de la Galerie de Chêne; le Look Out, cabinet de Victor Hugo; le Look Out; la Chambre; Victor Hugo dans son jardin.

Average size, height 3¾, width 2¾

Proofs on Japan paper, without titles, set of 12...\$15

Lettered impressions, set of 12..... 10

CHENONCEAUX

(Beraldi No. 34)

Height 2¾, width 4

Proofs on Japan or Holland paper, without title..\$2.50

PAYSAGE, AU CRÉPUSCULE

(Beraldi No. 35)

Height 2¾, width 5¼

Proof on Holland paper, early state before the  
copperplate was reduced in size.....\$5

Proofs on vellum, without title..... 3

Proofs on India paper, without title..... 2

ENLÈVEMENT DE CAMILLE

(Beraldi No. 37)

Height 4¾, width 3¼

Proof on Holland paper, early state before  
copperplate was reduced in size.....\$10

Proofs on Holland paper, without title..... 3

LE PONT DES ARTS ET L'INSTITUT

(Beraldi No. 39)

Height 7¾, width 5¼

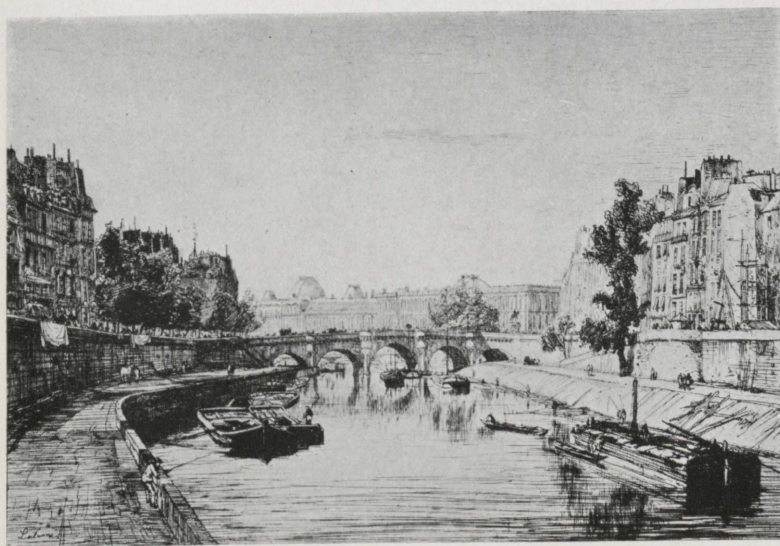
Proofs on Holland paper, without title.....\$3

LE NOUVEL OPÉRA	(Beraldi No. 40)
Height $2\frac{5}{8}$ , width $4\frac{1}{4}$	
Proofs on Holland paper.....	\$2
ÉGLISE PAROISSIALE DE ST. SÉVERIN	(Beraldi No. 41)
Height $4\frac{1}{4}$ , width $6\frac{1}{8}$	
Proofs on vellum, without title.....	\$4
Proofs on Japan paper, without title.....	3
Lettered impressions .....	1.50
CHÂTEAU DE CHAUMONT	(Beraldi No. 42)
Height $3\frac{3}{4}$ , width $6\frac{1}{8}$	
Proofs on Holland paper, without title.....	\$4
CHÂTEAU DE SÉRILLY	(Beraldi No. 43)
Height $3\frac{5}{8}$ , width $5\frac{7}{8}$	
Proofs on Holland paper, without title.....	\$4
Lettered impressions .....	1.50
L'ORATOIRE	(Beraldi No. 44)
Height $3\frac{5}{8}$ , width 6	
Proofs on Holland paper, without title.....	\$3
LE GRAND COUVENT	(Beraldi No. 45)
Height $3\frac{5}{8}$ , width $6\frac{1}{8}$	
Proofs on Japan paper, without title.....	\$3
PARIS, VUE PRISE DU TROCADÉRO (Exposition Universelle de 1867)	(Beraldi No. 47)
Height $14\frac{1}{2}$ , width $24\frac{1}{8}$	
Proofs on Japan or Holland paper, without title	\$20
Lettered impressions .....	10
THE SAME	
Height $7\frac{3}{4}$ , width $16\frac{1}{8}$	
Second state. The plate reduced in size.	
Impressions on Holland paper.....	\$6
VUE PRISE DU PONT DE LA CONCORDE (Tuileries et pont de Solférino)	(Beraldi No. 48)
Height $14\frac{5}{8}$ , width $24\frac{1}{2}$	
Signed artist's proof, on Holland paper.....	\$30
Proofs on Holland paper, without title.....	20
Lettered impressions .....	10





A BORDEAUX (Vue générale)  
(Beraldi No. 10)



VUE PRISE DU PONT SAINT-MICHEL (Le Pont Neuf et le Louvre)  
(Beraldi No. 8)



BORDEAUX, EFFET DE NEIGE  
(Beraldi No. 50)



BORDEAUX, VUE DE CÉNON  
(Beraldi No. 97)



RUINES DU PALAIS JALLIEN À BORDEAUX

(Beraldi No. 49)

Height  $11\frac{1}{2}$ , width 9

Proofs on Holland paper, without title.....\$6

BORDEAUX, EFFET DE NEIGE

(Beraldi No. 50)

Height  $5\frac{1}{4}$ , width  $8\frac{1}{2}$

Proofs on Holland paper, without title.....\$6

Lettered impressions on Holland paper..... 3

(See Illustration)

INCENDIE DANS LE PORT DE BORDEAUX

(Beraldi No. 51)

Height  $5\frac{1}{4}$ , width  $8\frac{1}{2}$

Proofs on Japan paper, without title.....\$6

Lettered impressions ..... 2

(See Illustration)

BEUZEVAL

(Beraldi No. 52)

“Point de départ de Guillaume de Normandie allant à la conquête de l'Angleterre. 1066.”—MAXIME LALANNE.

Height  $5\frac{1}{2}$ , width 9

Proofs on Holland paper, without title.....\$6

Lettered impressions ..... 2

(See Illustration)

VILLERS

(Beraldi No. 53)

Height  $5\frac{1}{2}$ , width 9

Proofs on Holland paper, without title.....\$6

Lettered impressions ..... 2

(See Illustration)

DANS MON JARDIN

(Beraldi No. 54)

Height  $5\frac{1}{2}$ , width 4

Proof on Holland paper. Early state with re-  
marques on margin.....\$5

Lettered impressions ..... 2

GRAND HÔTEL ST. JAMES (211 rue St. Honoré)

(Beraldi No. 55)

Height  $2\frac{3}{4}$ , width  $4\frac{5}{8}$

Lettered impressions .....\$2

BORDS DE LA TAMISE

(Beraldi No. 56)

“Jolie petite pièce dans le goût de Seymour Haden.”—BERALDI.

Height  $3\frac{7}{8}$ , width  $5\frac{3}{8}$

Proofs on Japan paper, without title.....\$5

(See Illustration)

RICHMOND

(Beraldi No. 57)

“Une des plus jolies planches de Lalanne.”—BERALDI.

Height  $6\frac{1}{8}$ , width  $9\frac{1}{2}$

Proof on Holland paper, without title.....\$30

LA SEINE À BEZONS

(Beraldi No. 58)

Height  $3\frac{1}{8}$ , width  $9\frac{5}{8}$

Proofs on Holland paper, without title.....\$6

LA SEINE À ARGENTEUIL

(Beraldi No. 59)

Height  $3\frac{1}{8}$ , width  $9\frac{5}{8}$

Proofs on Holland paper, without title..... \$6

The above two etchings were done on one sheet of  
copper. Proofs before the plate was divided.

On Holland paper..... 20

DANS UN PARC, ARBRES ET RUINES

(Beraldi No. 60)

Height  $9\frac{3}{8}$ , width  $6\frac{3}{4}$

Proofs on Holland paper, early state before the  
monogram, without title.....\$6

Proofs on Holland paper, without title..... 4

Lettered impressions ..... 2

UNE RUE À BARCELONE

(Beraldi No. 61)

Average size, height  $4\frac{1}{2}$ , width  $2\frac{1}{4}$

Proofs on Japan or Holland paper.....\$4

DANS LE PORT DE BORDEAUX

(Beraldi No. 62)

Height  $4\frac{1}{8}$ , width  $5\frac{7}{8}$

Proofs on Holland paper, without title.....\$6

(See Illustration)

A CUSSET

(Beraldi No. 63)

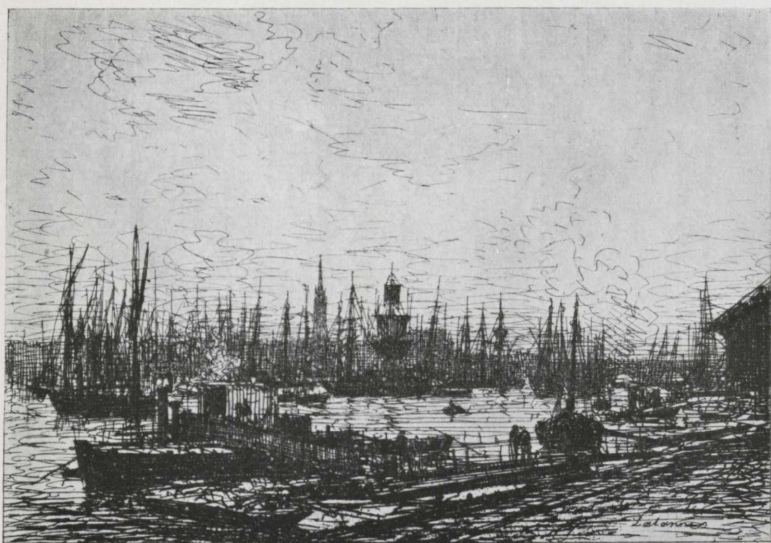
Height  $3\frac{1}{2}$ , width  $5\frac{1}{8}$

Proofs on Holland paper, early state before the  
sky was etched.....\$6

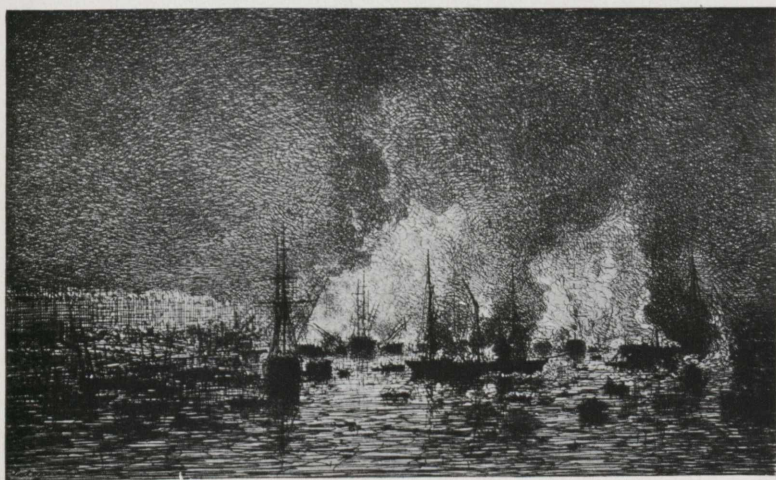
Proofs on Holland paper, without title..... 3

Proofs on Holland paper, with name of publisher 2





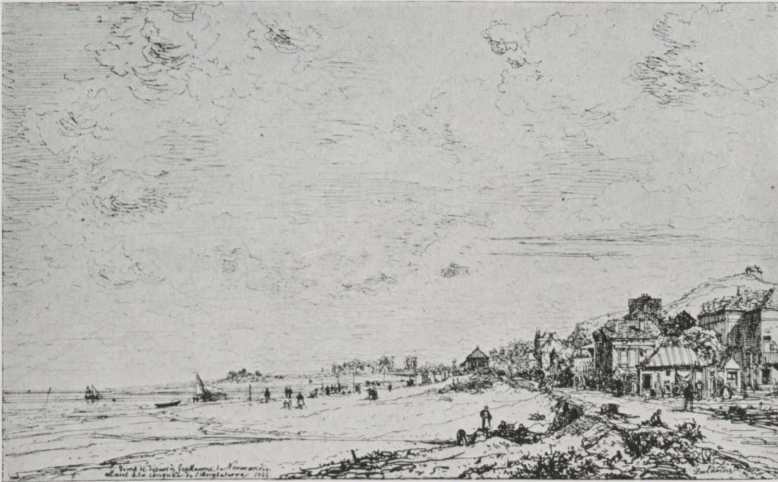
DANS LE PORT DE BORDEAUX  
(Beraldi No. 62)



INCENDIE DANS LE PORT DE BORDEAUX  
(Beraldi No. 51)



VUE PRISE DU PORT DE DIVES  
(Beraldi No. 69)



BEUZEVAL  
(Beraldi No. 52)



LE PIGEONNIER

(Beraldi No. 64)

Height  $3\frac{3}{8}$ , width  $4\frac{7}{8}$

Proofs on Holland paper, without title.....\$4

Lettered impressions ..... 3

PLAGE DES VACHES NOIRES, VILLERS

(Beraldi No. 65)

Height  $5\frac{3}{4}$ , width  $9\frac{1}{8}$

Proofs on Holland paper, without title.....\$6

Lettered impressions ..... 4

PRÈS HOULGATE

(Beraldi No. 66)

Height  $4\frac{1}{4}$ , width 6

Proofs on Holland paper, without title.....\$5

Lettered impressions ..... 3

PLAGE D'HOULGATE (Calvados)

(Beraldi No. 67)

Height  $2\frac{3}{8}$ , width 6

Proofs on Holland paper, without title.....\$5

(See Illustration)

DIVES

(Beraldi No. 68)

Height 3, width 6

Proofs on Holland paper, without title.....\$4

Lettered impressions ..... 2

DIVES—Three etchings on one plate

(Beraldi Nos. 67, 68 and one other)

Height  $8\frac{1}{2}$ , width 6

Proof on Holland paper, without title .....\$10

VUE PRISE DU PORT DE DIVES

(Beraldi No. 69)

Height  $5\frac{3}{8}$ , width 9

Proofs on Holland paper, without title.....\$6

Lettered impressions ..... 3

(See Illustration)

SOUVENIRS ARTISTIQUES DU SIÈGE DE PARIS

(Beraldi Nos. 70-83)

Average size, height  $4\frac{3}{8}$ , width  $7\frac{5}{8}$

Proofs on Holland paper, without titles. The set  
of 14 etchings and etched frontispiece.....\$25

A CONCARNEAU	(Beraldi No. 84)
Height 5, width $8\frac{1}{4}$	
Proofs on Japan paper, without title.....	\$5
CONSTANTINE	(Beraldi No. 85)
Height $2\frac{1}{8}$ , width $3\frac{3}{8}$	
Proofs on Japan or Holland paper, without title..	\$3
A QUIMPER	(Beraldi No. 87)
Height $3\frac{1}{2}$ , width $5\frac{1}{8}$	
Proofs on Holland paper, without title.....	\$2
LE CANAL À PONT-SAINTE-MAXENCE	(Beraldi No. 88)
Height $6\frac{5}{8}$ , width $9\frac{1}{8}$	
Proofs on India paper, without titles.....	\$6
(See Illustration)	
VUE DE SISTERON	(Beraldi No. 90)
Height $5\frac{1}{4}$ , width $3\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$3
VUE DE CHÂTEAU THIERRY	(Beraldi No. 91)
Average size, height $4\frac{5}{8}$ , width $7\frac{1}{4}$	
Proofs on Holland paper, without title, the set of 9 etchings .....	\$20
VILLAGE DE BOURGOGNE	(Beraldi No. 92)
Height $2\frac{3}{4}$ , width $4\frac{3}{8}$	
Proofs on Holland paper, without title.....	\$3
PORT DE LA PLATAINE À ROYAN	(Beraldi No. 94)
Height $4\frac{3}{4}$ , width $7\frac{3}{4}$	
Proofs on vellum, without title.....	\$6
Proofs on Japan paper, without title.....	4
Lettered impressions .....	2
DANS LES CHAMPS DE CÉNON	(Beraldi No. 95)
Height $6\frac{1}{8}$ , width $9\frac{1}{2}$	
Proofs on Japan paper, without title.....	\$5
Lettered impressions .....	2

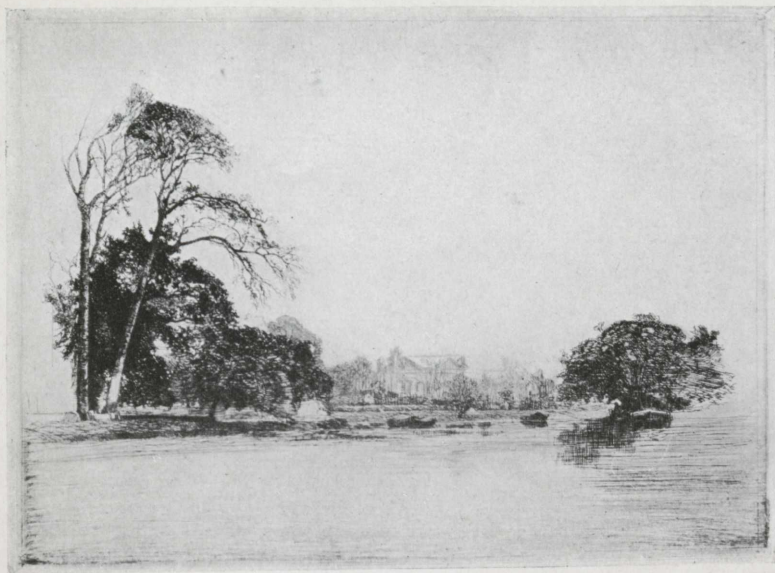




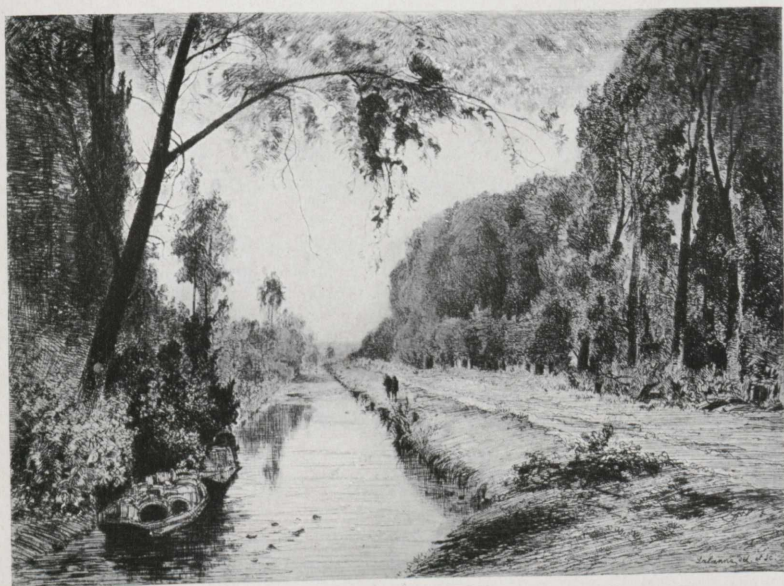
VILLERS  
(Beraldi No. 53)



A CUSSET  
(Beraldi No. 9)



BORDS DE LA TAMISE  
(Beraldi No. 56)



LE CANAL À PONT-SAINT-MAXENCE  
(Beraldi No. 88)



BORDEAUX, QUAI DES CHARTRONS

(Beraldi No. 96)

Height 4, width  $5\frac{3}{4}$   
 Proofs on Holland paper.....\$5  
 (See Illustration)

BORDEAUX, VUE DE CÉNON

(Beraldi No. 97)

Height  $6\frac{5}{8}$ , width  $9\frac{3}{4}$   
 Proofs on Japan or Holland paper.....\$6  
 Lettered impressions ..... 2  
 (See Illustration)

SOUVENIR DE BORDEAUX

(Beraldi No. 98)

Height  $5\frac{3}{8}$ , width  $3\frac{3}{4}$   
 Proofs on Holland paper, early state, before the  
 inscription .....\$5  
 Proofs on Holland paper, with the inscription.... 3

UN SITE HOLLANDAIS

(Beraldi No. 100)

Height  $2\frac{3}{4}$ , width  $4\frac{1}{4}$   
 Proofs on Holland paper, without title.....\$3

A ZAANDAM

(Beraldi No. 101)

“Croquis d'après nature pris non loin de la cabane du Czar Pierre le Grand  
 qui vint en 1696, incognito, sous le nom de Pierre Mikhoïlof, étudier la con-  
 struction maritime.”—MAXIME LALANNE.

Height  $5\frac{3}{4}$ , width  $8\frac{3}{8}$   
 Proofs on Holland paper, early state, before the  
 inscription .....\$10  
 Proofs on Holland paper, without title..... 5  
 Lettered impressions ..... 2  
 (See Illustration)

A ANVERS: LE HAAG À AMSTERDAM

(Beraldi No. 102)

Height  $5\frac{1}{4}$ , width  $3\frac{7}{8}$   
 Two etchings on one plate.  
 Proofs on Holland paper, without title.....\$5

A HAARLEM

(Beraldi No. 103)

Height  $8\frac{1}{4}$ , width 12  
 Proofs on Japan paper, without title.....\$6  
 Lettered impressions ..... 2

LE HAAG—POIDS DE LA VILLE D'AMSTERDAM

(Beraldi No. 104)

Height  $5\frac{3}{4}$ , width  $9\frac{1}{2}$

Proofs on Holland paper, without title.....\$6

Lettered impressions ..... 3

(See Illustration)

TOUR DE MONTALBAN, AMSTERDAM

(Beraldi No. 105)

Height  $5\frac{3}{8}$ , width  $8\frac{1}{2}$

Proofs on Holland paper, without title.....\$4

TROCADÉRO, EXPOSITION UNIVERSELLE DE 1878

(Beraldi No. 108)

Height  $4\frac{3}{4}$ , width  $7\frac{1}{4}$

Proofs on Holland paper, without title.....\$3

LES ACACIAS

(Beraldi No. 110)

Height 6, width  $8\frac{5}{8}$

Proofs on vellum, without title.....\$4

Proofs on Japan paper, without title..... 3

Lettered impressions ..... 2

RUE DE MORLAIX

(Beraldi No. 111)

Height  $8\frac{1}{2}$ , width 6

Proofs on vellum, without title.....\$5

Proofs on Japan paper, without title..... 4

Lettered impressions ..... 2

UN VIEUX QUARTIER DE VITRÉ

(Beraldi No. 112)

Height  $6\frac{5}{8}$ , width 10

Proofs on vellum, without title.....\$6

Proofs on India paper, without title..... 5

Lettered impressions ..... 2

UN VIEUX PORT DE LA NORMANDIE

(Beraldi No. 114)

Height  $9\frac{3}{4}$ , width  $13\frac{3}{4}$

Signed artist's proof, Japan paper.....\$9

Proofs on Japan or Holland paper, without title.. 5

Lettered impressions ..... 3

SOUVENIR D'UN PORT (Trouville)

(Beraldi No. 115)

Height 10, width  $15\frac{3}{4}$

Signed artist's proofs on Japan or Holland  
paper, with remarque.....\$15

Signed artist's proof on Holland paper..... 9

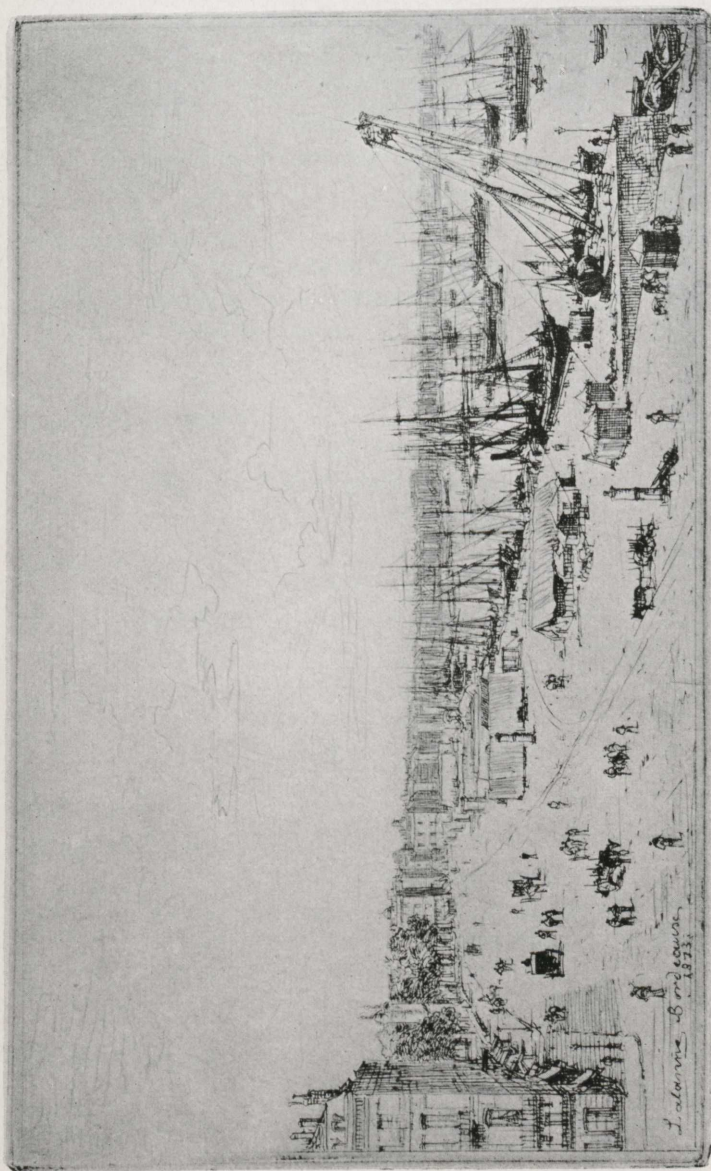




PLAGE D'HOULGATE (Calvados)  
(Beraldi No. 67)



NOGENT  
(See page 42)



BORDEAUX, QUAI DES CHARTRONS  
(Beraldi No. 96)



## TROUVILLE (Marée Basse)

(Beraldi No. 116)

Height  $6\frac{3}{4}$ , width  $9\frac{1}{4}$ 

Proofs on Japan paper, without title .....\$4

Lettered impressions ..... 2

## PORT DE TROUVILLE

(Beraldi No. 117)

Height  $6\frac{3}{4}$ , width  $11\frac{1}{8}$ 

Proofs on Holland paper.....\$8

## LES ROCHES NOIRES

(Beraldi No. 118)

Height  $6\frac{5}{8}$ , width  $12\frac{1}{8}$ 

Proofs on Holland paper, without title.....\$5

Lettered impressions ..... 3

## LA CATHÉDRALE, ROUEN

(Beraldi No. 120)

Height  $5\frac{1}{8}$ , width  $8\frac{1}{4}$ 

Proofs on Holland paper, without title.....\$6

## LE PORT, ROUEN

(Beraldi No. 122)

Height  $5\frac{1}{2}$ , width  $9\frac{1}{8}$ 

Proofs on Holland paper, without title.....\$4

## RUE DE ROUEN

(Beraldi No. 123)

Height  $9\frac{3}{8}$ , width  $6\frac{5}{8}$ 

Proofs on Holland paper, without title.....\$6

## VUE DE GRÈCE—After E. Bertin

(Beraldi No. 131)

Height  $4\frac{3}{4}$ , width  $7\frac{1}{4}$ Proofs on Holland paper, early state, before the  
etching was made with an arched top.....\$6

Proofs on Holland paper, without title..... 3

## PAYSAGE ITALIEN—After Claude Lorrain

(Beraldi No. 132)

Height  $5\frac{7}{8}$ , width  $7\frac{7}{8}$ Proofs on Japan paper, early state, before the  
sky was etched.....\$15Proofs on Holland paper, early state, with but  
little work in the sky..... 9

Proofs on Holland paper, without title..... 3

Lettered impressions ..... 2

ANIMAUX AU PÂTURAGE—After Berghem	(Beraldi No. 133)
Height $5\frac{1}{4}$ , width $7\frac{1}{2}$	
Proofs on Holland paper, early state, before additional shading on the water.....	\$10
Proofs on Holland paper, without title.....	3
BORDS DE LA MEUSE—After Van Goyen	(Beraldi No. 134)
Height $4\frac{1}{8}$ , width $5\frac{7}{8}$	
Proofs on Holland paper, without title.....	\$3
LES CHAUMIÈRES—After Van Goyen	(Beraldi No. 135)
Height $4\frac{1}{2}$ , width $7\frac{1}{2}$	
Proofs on Holland paper, without title.....	\$3
LE PONT DE BOIS—After Ruysdaël	(Beraldi No. 136)
Height $5\frac{1}{8}$ , width $7\frac{7}{8}$	
Proofs on Holland paper, early state, before added work in the sky.....	\$6
Proofs on Holland paper, without title.....	3
LE CHAMP DE BLÉ—After Ruysdaël	(Beraldi No. 137)
Height $4\frac{1}{2}$ , width $5\frac{1}{2}$	
Proofs on Holland paper, without title.....	\$3
PAYSAGE D'ITALIE—After Ruysdaël	(Beraldi No. 138)
Height $5\frac{1}{2}$ , width $4\frac{1}{4}$	
Proofs on Holland paper, without title.....	\$3
VACHES SOUS BOIS—After Troyon	(Beraldi No. 139)
Height $5\frac{3}{8}$ , width 7	
Proofs on Japan paper, without title.....	\$3
LE GUE—After Troyon	(Beraldi No. 140)
Height $3\frac{1}{2}$ , width 5	
Proofs on Holland paper, without title.....	\$3
LA CHARRETTE—After Troyon	(Beraldi No. 141)
Height $5\frac{3}{8}$ , width $6\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$3
Lettered impressions .....	2





A ZAANDAM  
 (Beraldi No. 101)



LE HAAG—POIDS DE LA VILLE D'AMSTERDAM  
 (Beraldi No. 104)

BAIE DE WEYMOUTH—After Constable	(Beraldi No. 142)
Height $4\frac{7}{8}$ , width $6\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$3
CRÉPUSCULE—After Old Crome	(Beraldi No. 143)
Height $4\frac{3}{4}$ , width $3\frac{5}{8}$	
Proofs on Holland paper, without title.....	\$3
LE SIMOUN—After Fromentin	(Beraldi No. 144)
Height $4\frac{5}{8}$ , width $6\frac{7}{8}$	
Proofs on Holland paper, without title.....	\$3
LES POULES—After Ribot	(Beraldi No. 145)
Height $2\frac{7}{8}$ , width $3\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$2
MARCOUSSIS—After Corot	(Beraldi No. 146)
Height $3\frac{1}{2}$ , width $4\frac{5}{8}$	
Proof on Holland paper, early state, before publisher's name .....	\$4
Proofs on Holland paper, without title.....	2
VILLE-D'AVRAY—After Corot	(Beraldi No. 147)
Height 4, width $6\frac{1}{2}$	
Proofs on Japan paper, without title.....	\$2
LE VEAU—After Millet	(Beraldi No. 148)
Height $2\frac{3}{4}$ , width $3\frac{5}{8}$	
Proofs on Holland paper, without title.....	\$2
LA MARE—After Rousseau	(Beraldi No. 149)
Height $4\frac{7}{8}$ , width $7\frac{1}{2}$	
Proofs on Japan paper, without title.....	\$3
LE GRAND CHÊNE—After Ladbrooke	(Beraldi No. 151)
Height 6, width $4\frac{3}{4}$	
Proofs on Holland paper, without title.....	\$3



SOUVENIR D'ITALIE—After Corot

(Beraldi No. 152)

Height 14, width  $19\frac{1}{4}$

Signed artist's proof, early state, before name  
of publisher and before much added work.....\$36  
Signed artist's proof on Japan paper..... 24  
Proofs before the title..... 12

MANTES LA JOLIE—After Corot

(Beraldi No. 153)

Height  $14\frac{1}{8}$ , width  $19\frac{5}{8}$

Signed artist's proof, early state, before the name  
of the publisher and before the copperplate was  
reduced in size.....\$36  
Unsigned proofs, same state..... 30  
Signed artist's proof on vellum..... 30  
Signed artist's proof on Japan paper..... 24

COUCHER DE SOLEIL—After Daubigny

(Beraldi No. 154)

Height 12, width  $19\frac{1}{4}$

Signed proof, early state, before name of the  
publisher and before much added work.....\$40  
Proofs before the title..... 30

CLAIR DE LUNE—After Daubigny

(Beraldi No. 155)

Height  $12\frac{1}{8}$ , width  $19\frac{1}{2}$

Proof, early state, before much added work.....\$30  
Proofs before the title..... 20

BASTION 65, 6" SECTEUR (Souvenir du Siège de Paris)

(Not described by Beraldi)

Height  $9\frac{3}{4}$ , width  $17\frac{1}{2}$

Proofs on Japan or Holland paper, without title..\$3

NOGENT—The larger plate

(Not described by Beraldi)

Height  $4\frac{1}{8}$ , width  $6\frac{1}{4}$

Proofs on Holland paper, without title.....\$4  
(See Illustration)

NOGENT

(Not described by Beraldi)

Height 3, width  $4\frac{1}{2}$

Proofs on Japan or Holland paper, without title..\$3

BOULEVARD MONTMARTRE

(Not described by Beraldi)

Height  $6\frac{1}{8}$ , width  $8\frac{5}{8}$

Proofs on Holland paper, without title.....\$3

PORTRAIT DE MARSHAL MacMAHON

(Not described by Beraldi)

Height  $4\frac{1}{8}$ , width  $3\frac{1}{8}$   
 Proofs on vellum, without title.....\$4  
 Proofs on Japan paper, without title..... 3

VIEU DE VILLE DE DELFF—After Van der Meer

(Not described by Beraldi)

Height  $5\frac{1}{4}$ , width  $8\frac{3}{8}$   
 A soft ground etching.  
 Proof on India paper, without title.....\$10

## DRAWINGS

### PENCIL DRAWINGS

EN SUISSE

Height 5, width 7  
 Signed by the artist.....\$40

MADRID, VISTA DEL CAMPO DEL MORO

Height 8, width 13  
 Signed by the artist.....\$45

LES ROCHES NOIRES

Height  $6\frac{3}{4}$ , width 16  
 The original study for the etching.  
 Signed by the artist.....\$40

TROUVILLE, FISHING BOATS

Height  $9\frac{3}{4}$ , width 8  
 Signed by the artist.....\$30

TROUVILLE

Height  $9\frac{3}{4}$ , width 18  
 The original study for the etching.  
 Signed by the artist.....\$40



TRESSE, PRÈS BORDEAUX

Height 6, width  $10\frac{1}{2}$

Signed by the artist.....\$30

JARDIN DES PLANTES, BORDEAUX

Height  $7\frac{1}{2}$ , width  $11\frac{1}{4}$

Signed by the artist.....\$35

VALENCE, LA GLORIETTA

Height  $10\frac{1}{4}$ , width  $8\frac{3}{4}$

Signed by the artist.....\$30

PONTAILLAC, PRÈS ROYAN

Height  $8\frac{1}{2}$ , width  $18\frac{1}{2}$

Signed by the artist.....\$45

NEAR BORDEAUX

Height  $8\frac{1}{2}$ , width  $11\frac{1}{2}$

Signed by the artist.....\$38

RICHMOND

Height  $11\frac{1}{4}$ , width  $17\frac{1}{2}$

Signed by the artist.....\$36

THE THAMES AT RICHMOND

Height  $6\frac{1}{2}$ , width  $12\frac{3}{4}$

Signed by the artist.....\$40

VIEW FROM THE TERRACE AT RICHMOND

Height 10, width 17

Signed by the artist.....\$36

VIEW FROM THE TERRACE AT RICHMOND

Height 10, width  $17\frac{1}{2}$

Signed by the artist.....\$25

STUDY OF AN OLD TREE (Chêne de M<sup>r</sup> Servan, Tresse)

Height  $8\frac{1}{4}$ , width  $12\frac{3}{4}$

Signed by the artist.....\$40

## CRAYON DRAWINGS

ROUEN, BORDS DE LA SEINE

Height  $4\frac{3}{4}$ , width 10

Signed by the artist.....\$24

BÉSANÇON

Height  $8\frac{3}{4}$ , width  $11\frac{3}{4}$

Signed by the artist.....\$30

## PEN AND INK DRAWING

LE TROCADÉRO, 1878

Height  $11\frac{1}{4}$ , width 19

Signed by the artist.....\$90



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ALPHONSE LEGROS



ALPHONSE LEGROS

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After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

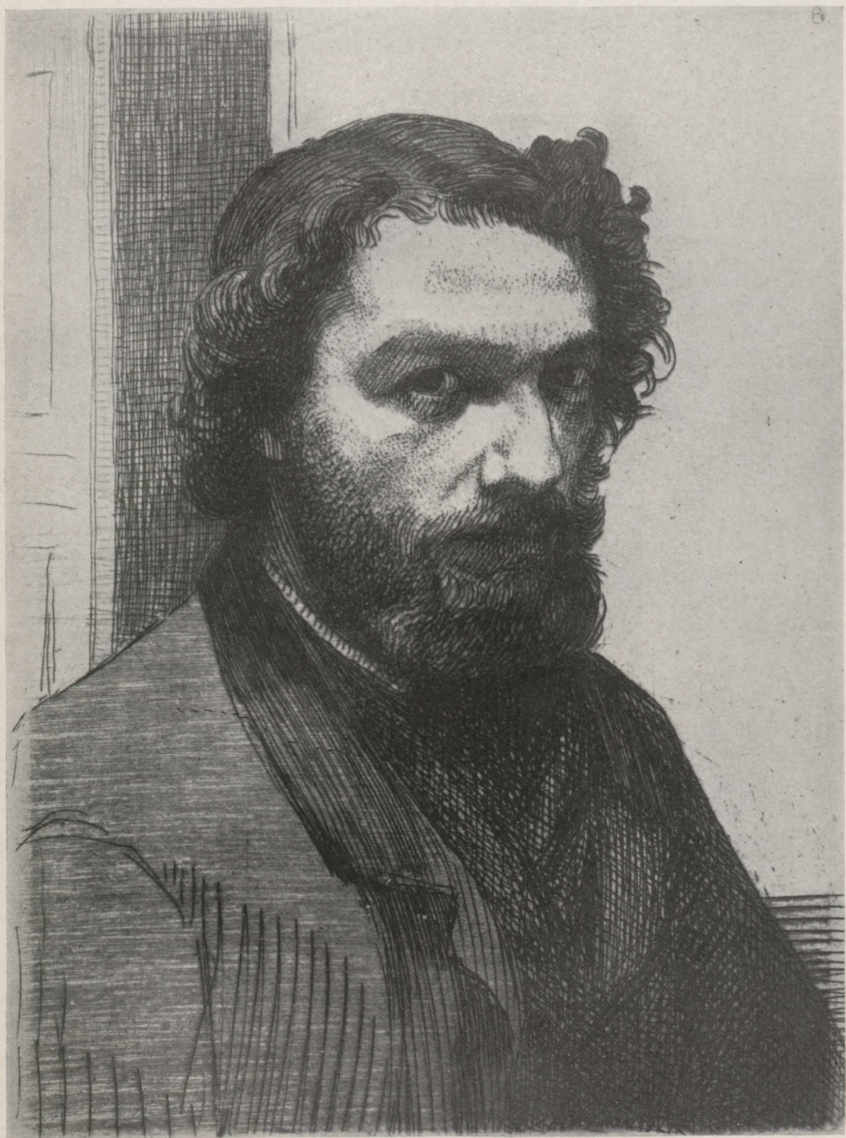
We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

September 10, 1908





ALPHONSE LEGROS  
From the original etching by Bracquemond

## ALPHONSE LEGROS

“LEGROS has been concerned—and best of all concerned in etching—with many departments of Art. Like Mr. G. F. Watts, he has been fascinated, here and again, and very specially, by masculine intellect and character; masculine kindness, goodness, genius, energy. Of Mr. Watts himself—and fortunately in the medium of etching—he has made the happiest of all possible portraits, finding in the theme a gravity of manly beauty, a charm of approaching age, to which he has always been intensely sympathetic. Gambetta, too, and Sir Frederic Leighton, and Cardinal Manning—who, if he appealed to him at all, must have appealed to him on the side of austerity alone—have been the subjects of Legros’s etched portraiture. To each portrait he has given, though in very different measures, according as the subject wanted it, a nobility and dignity supplied by his own art and temperament, and by a sense of Style nourished upon the study of the Renaissance and of Rembrandt. And, on the other hand, upon each selected model whom he has treated in those other etchings which are not confessedly portraiture, he has bestowed the grave veracity, the verisimilitude of the portrait.

“Hardly any of Legros’s work is dated, and, as time has passed, the changes in his method have not been very marked, though it is hardly to the earliest etching that we must go for his most trained draughtsmanship and most accomplished technique. On the other hand, the early work has about it a sometimes savage earnestness, a rapid and immediate expressiveness, a weirdness also, which are immensely impressive. Poetic and pathetic is it besides, sometimes to the last degree. *Les Chantres Espagnols*, for example, is the creation of a great artist; a most penetrating and pathetic study of physical and mental decay. It represents eight priestly singing men lifting up what hoarse and feeble voices they may be possessed of, in the hushed choir, by the uncertain light of torches, in the night’s most mysterious and most ominous hour.

“Several among the more fascinating of these somewhat early etchings and dry-points record the life of the priesthood. In its visible dignity, its true but limited camaraderie, in its monotony and quietude, in its magnificence of service and symbol, the life of the priest, and of those who serve in a great church, has impressed Legros profoundly, and he has etched these men—one now reading a lesson, one waiting now with folded hands, one meditative, one observant, and now one offering up the Host, and now another bending over the violoncello with slow movement of the hand that



holds the bow. Dignity and ignorance, pomp and power, weariness, senility, decay, and almost squalor—nothing has escaped him. In Literature, only a Balzac could have done equal justice to that which attracts, and to that which must needs repel.

“Realist, but always poet, in his treatment of these themes—and in the treatment of such a dramatic plate as *L'Incendie*, such a nobly imaginative plate as *La Mort et le Bûcheron*—Legros, when he betakes himself to landscape, is realist no longer, or, rather, his realism here is shown only in his contentment with the homely scene, the most every-day material. Generally, one's impression of his landscape is that it is built to some extent upon the memories of his youth; that, since then, a little observation has gone a long way—that he has cared to dream and fancy rather than to actually notice. Here and there, in his etchings, one may be reminded of the uplands around Dijon, or of the chalk hills of the Boulognais, with its wide fields and haystacks, its gaunt outhouses—a land which rumors of “high farming” have never reached. As the railway train swept under the hillside, Legros, one thinks, may have profited by a glance from the windows. And out of the glance and out of the memory, and out of the artist's genuine sympathy with humble and monotonous days, there has grown a homely poem.”

FREDERICK WEDMORE.

From “Etching in England,”  
pp. 65-70.

# CATALOGUE

PORTRAIT DE M. EDWIN EDWARDS
 (Beraldi No. 13)

Seven impressions only. Proof printed by the artist.

Height  $6\frac{1}{2}$ , width  $4\frac{5}{8}$

Proof on India paper.....\$30

VIEIL ESPAGNOL
 (Beraldi No. 21)

Height  $10\frac{3}{4}$ , width  $7\frac{1}{2}$

Signed artist's proof on Japan paper.....\$15

PORTRAIT DE M. FRÉDÉRIC REGAMEY
 (Beraldi No. 22)

Height 9, width  $6\frac{1}{2}$

Proof on Japan paper.....\$6

TÊTE D'HOMME (a lithograph)
 (Beraldi No. 24)

Height  $8\frac{5}{8}$ , width 7

Proof on Holland paper.....\$10

LE GRAND ESPAGNOL
 (Beraldi No. 28)

Height  $11\frac{1}{2}$ , width  $9\frac{1}{4}$

Proof on Whatman paper.....\$6

PAYSAN BRETON
 (Beraldi No. 29)

Height  $8\frac{1}{2}$ , width  $6\frac{3}{4}$

Proof on Holland paper.....\$4

LA PETITE MARIE
 (Beraldi No. 30)

Thirty-six impressions only.

Height 9, width  $6\frac{1}{2}$

Proof on Japan paper.....\$12

PORTRAIT DE M. JOURDE
 (Beraldi No. 31)

Height  $8\frac{1}{4}$ , width  $6\frac{1}{2}$

Proof on Japan paper.....\$10



PORTRAIT DE M. J. DALOU

(Beraldi No. 40)

The first plate of this subject. It is extremely rare, as the plate was destroyed after six impressions had been printed from it.

Height 9, width 6

Signed artist's proof on Holland paper.....\$40

PORTRAIT DE M. J. DALOU

(Beraldi No. 41)

The second plate.

"It will be in part by such masculine, yet refined and graceful, portraits as those of *M. Dalou* and *Mr. Poynter*, such subtle ones as that of *Cardinal Manning*, that Legros will stand high."—FREDERICK WEDMORE, *Four Masters of Etching*, p. 42.

Height 8¾, width 6

Signed artist's proofs on Japan paper.....\$30

(See Illustration)

PORTRAIT OF SIR EDWARD POYNTER, PRESIDENT OF THE ROYAL ACADEMY

(Beraldi No. 42)

Height 8½, width 6¼

Signed artist's proofs on Japan paper.....\$30

(See Illustration)

PORTRAIT OF CARDINAL MANNING, ARCHBISHOP OF WESTMINSTER

(Beraldi No. 43)

Height 20½, width 13¾

Signed artist's proof on Whatman paper.....\$48

(See Illustration)

TÊTE DE MODÈLE

(Beraldi No. 44)

Etched before the scholars at the Slade School of Art. Two impressions only. Plate destroyed.

Height 7½, width 5½

Signed artist's proof on plate paper.....\$42

PROCESSION DANS UNE ÉGLISE ESPAGNOLE

(Beraldi No. 49)

Height 16, width 26¼

Signed artist's proof on Whatman paper.....\$48

(See Illustration)

LES DONNEURS D'EAU BÉNITE

(Beraldi No. 52)

Height 14¼, width 10¼

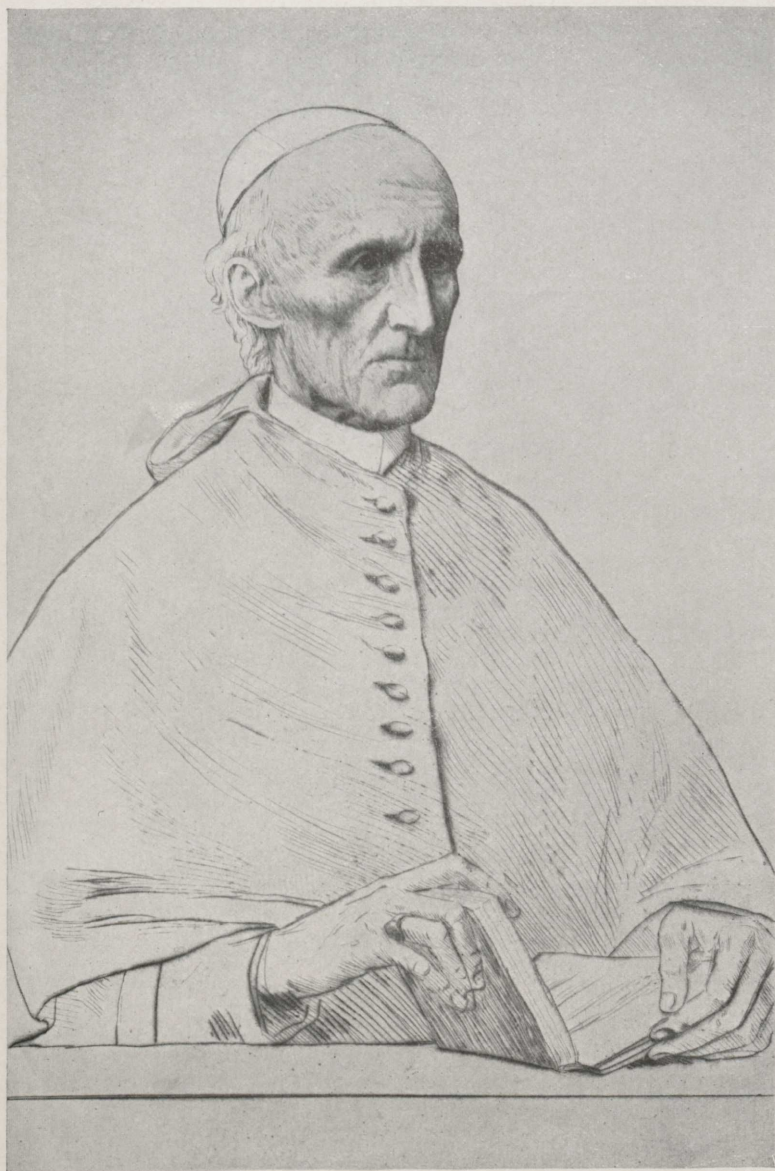
Proof on Whatman paper.....\$6

LA COMMUNION DANS L'ÉGLISE SAINT-MÉDARD

(Beraldi No. 54)

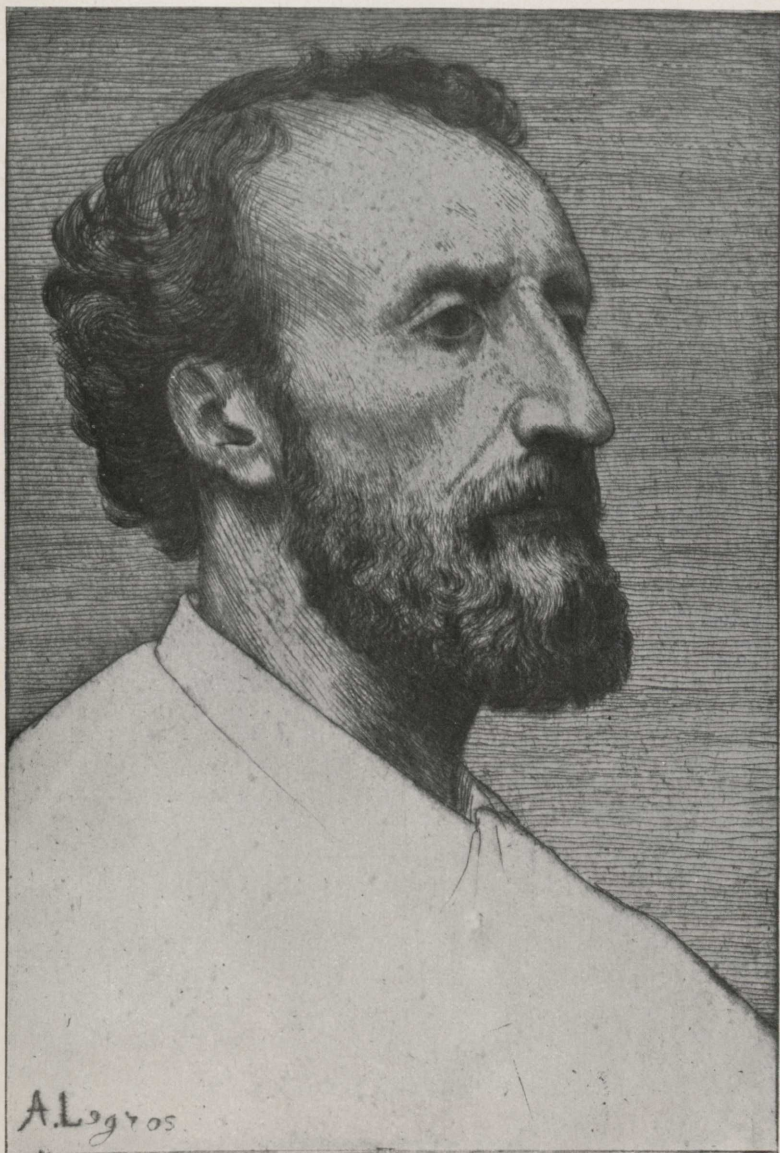
Height 13¾, width 10½

Proof on Holland paper.....\$20

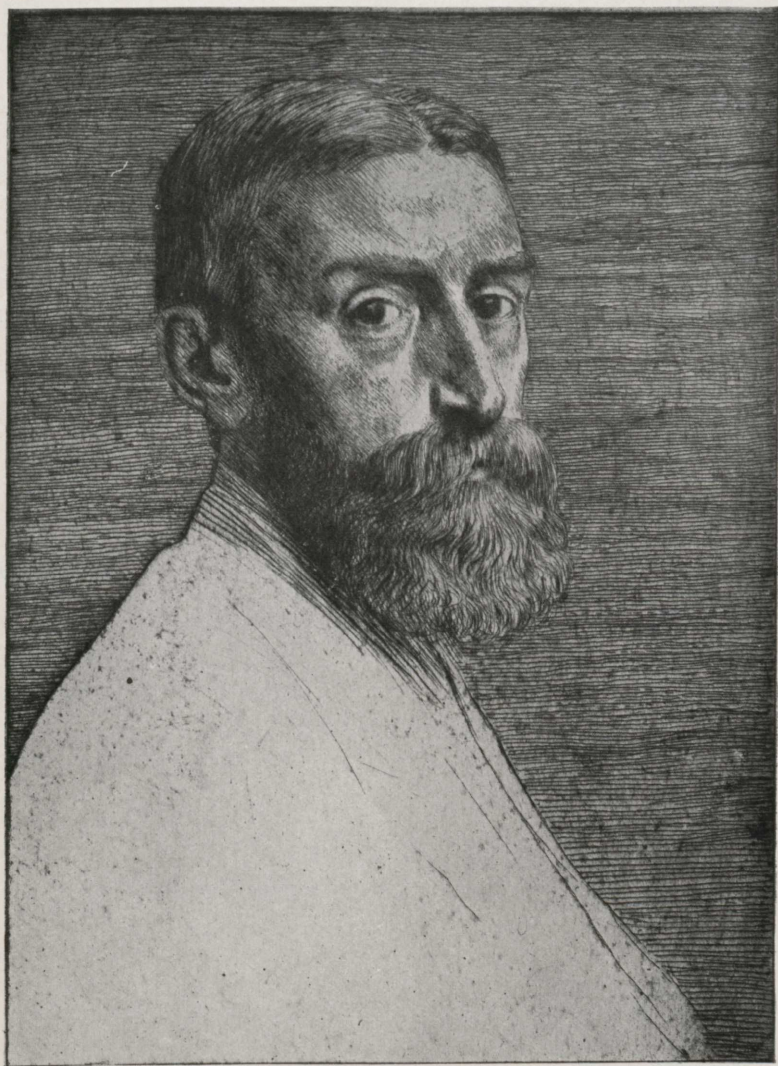


CARDINAL MANNING





M. J. DALOU



SIR EDWARD J. POYNTER, P.R.A.



LE RÉFECTOIRE	(Beraldi No. 55)
Height $8\frac{1}{4}$ , width $12\frac{1}{4}$	
Lettered impressions .....	\$3
LA SORTIE DE LA PROCESSION	(Beraldi No. 57)
Height $10\frac{1}{4}$ , width $14\frac{1}{4}$	
Signed artist's proof on Whatman paper.....	\$12
Proof on Whatman paper.....	5
SAINT JÉRÔME	(Beraldi No. 58)
Height $12\frac{3}{4}$ , width $8\frac{5}{8}$	
Proof on Whatman paper.....	\$6
LE BAPTÊME	(Beraldi No. 65)
Early state before the plate was reduced in size.	
Height $15\frac{1}{8}$ , width $10\frac{7}{8}$	
Proof on Japan paper.....	\$18
LES BAIGNEUSES	(Beraldi No. 69)
Height $13\frac{1}{8}$ , width $9\frac{1}{8}$	
Proof on Holland paper.....	\$6
LE MENDIANT	(Beraldi No. 70)
Height $7\frac{1}{2}$ , width $4\frac{1}{2}$	
Proof on Holland paper.....	\$6
LES VAGABONDS DE MONTROUGE	(Beraldi No. 71)
Height $10\frac{1}{2}$ , width $14\frac{3}{8}$	
Proof on Holland paper.....	\$5
PAYSANNE SE LAVANT LES PIEDS	(Beraldi No. 72)
Height 14, width $10\frac{1}{8}$	
Proof on Whatman paper.....	\$5
LES MOINES BÛCHERONS	(Beraldi No. 73)
Height $10\frac{1}{2}$ , width $14\frac{7}{8}$	
Proof on Whatman paper.....	\$5
LE MANÉGE	(Beraldi No. 75)
Height $10\frac{1}{8}$ , width $14\frac{1}{8}$	
Proof on Whatman paper.....	\$15
LES MENDIANTS ANGLAIS	(Beraldi No. 85)
Height 6, width $5\frac{3}{4}$	
Proof on Japan paper.....	\$6

LA MORT DU VAGABOND

(Beraldi No. 89)

"But where Legros is most apart and alone is, after all, in the subjects which owe most to the imagination, and of these the very finest are *La Mort du Vagabond*, *La Mort et le Bûcheron*, and *Le Savant endormi*. . . .

"*La Mort du Vagabond* is not a whit less suggestive in its contrast between the feebleness of the worn-out beggar now stretched out lonely on the pathside—his head raised, gasping, and his hat knocked away—and the force and fury of the storm that beats over dead tree and desolate common. The unity of tragic impression in homely life, preserved in this plate, will give it a permanent value among the great things of Art."—FREDERICK WEDMORE, *Four Masters in Etching*, pp. 43-44.

Height 21, width  $14\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$60

(See Illustration)

LES BÛCHERONS

(Beraldi No. 95)

"Belle planche d'un effet très-vigoreux."—BERALDI.

Only 100 proofs printed.

Height 16, width 26

Signed artist's proof (Number 38) on Whatman  
paper .....\$45

(See Illustration)

LE PAYSAGE AU BATEAU

(Beraldi No. 106)

Height 5, width 12

Proof on China paper.....\$12

LE COUP DE VENT

(Beraldi No. 110)

"Très belle planche."—BERALDI.

Height 23, width  $17\frac{3}{4}$

Signed artist's proof on Whatman paper.....\$48

L'AMBULANCE

(Beraldi No. 124)

Height  $14\frac{1}{4}$ , width  $10\frac{1}{4}$

Proof on Whatman paper.....\$5

LA VEILLÉE MORTUAIRE

(Beraldi No. 125)

Height  $11\frac{1}{2}$ , width  $7\frac{1}{2}$

Proof on Whatman paper.....\$4

LE JOUEUR DE CONTRE-BASSE

(Beraldi No. 133)

Height  $11\frac{1}{2}$ , width  $8\frac{3}{8}$

Proof on India paper.....\$7

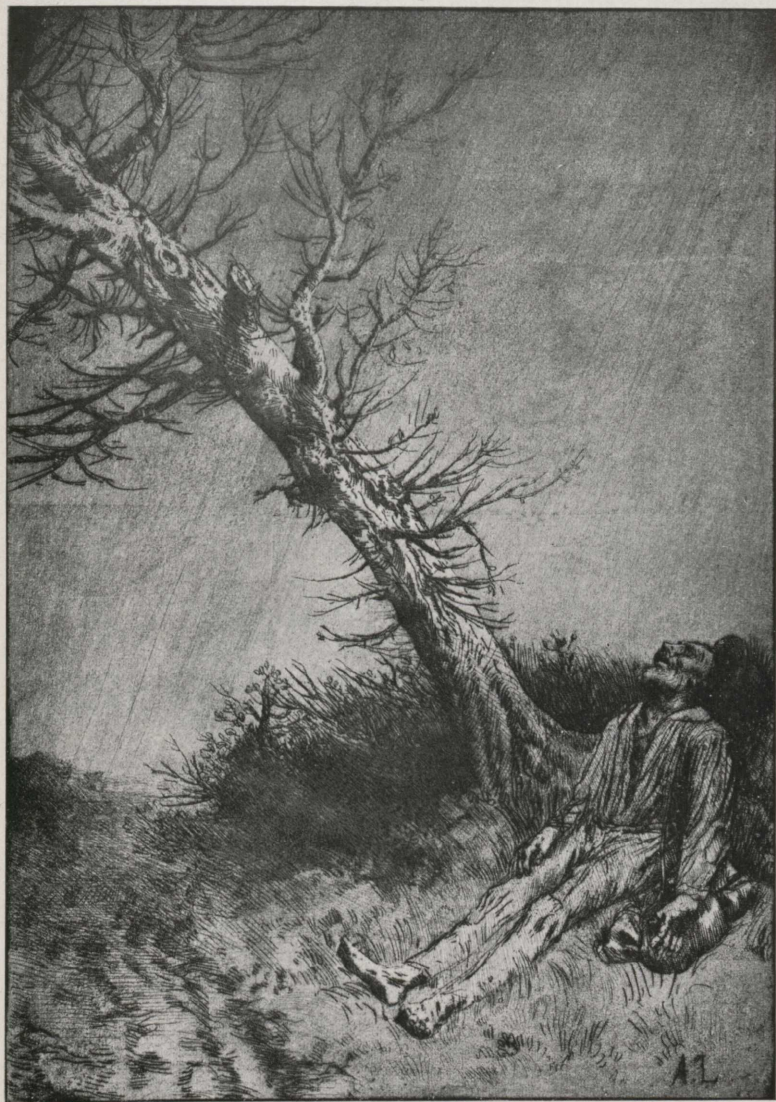
LE GÉOGRAPHE

(Beraldi No. 134)

Height  $3\frac{1}{2}$ , width 6

Proof on Japan paper.....\$4



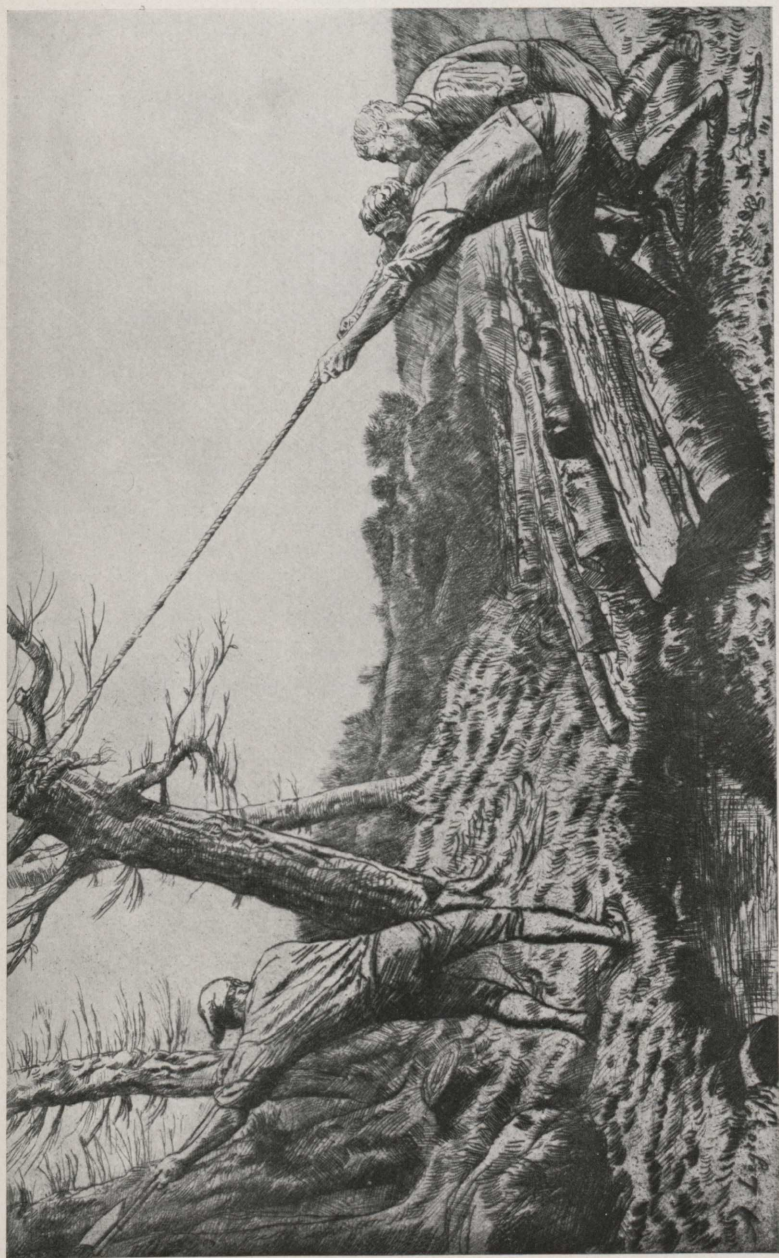


LA MORT DU VAGABOND



PROCESSION DANS UNE ÉGLISE ESPAGNOLE





LES BUCHERONS

LE JOUEUR DE VIOLE (Beraldi No. 135)  
 Height 8, width  $9\frac{7}{8}$   
 Signed artist's proof on Japan paper.....\$12

LE VOLEUR DE POIRES (Beraldi No. 139)  
 Height 9, width  $5\frac{7}{8}$   
 Proof on Japan paper.....\$10

LA MORT DANS LE POIRIER (Beraldi No. 140)  
 Height  $8\frac{3}{4}$ , width  $5\frac{3}{4}$   
 Proof on India paper.....\$10  
 Lettered impression ..... 3

LA MORT ET LE BÛCHERON (Beraldi No. 142)  
 “*La Mort et le Bûcheron* is more tender, not more nor less poetical, but less weird; and nothing short of a high and vigorous imagination could have saved from chance of ridicule, in days in which the symbolical has long ceased to be an habitual channel of expression, this etching of the veiled skeleton of Death appearing to the old man, still busy with his field-work, and beckoning him gently, while he, with simple and ignorant yet not insensitive face, touched with awe and surprise, looks up under a sudden spell it is vain to hope to cast off, since for him, however unexpectedly, the hour has plainly come.”—  
 FREDERICK WEDMORE, *Four Masters in Etching*, pp. 43-44.

Height  $12\frac{1}{2}$ , width  $9\frac{1}{4}$   
 Proofs on China paper.....\$12  
 Lettered impression on Holland paper..... 3  
 (See Illustration)

L'INCENDIE (Beraldi No. 144)  
 Height 9, width  $10\frac{5}{8}$   
 Proof on China paper.....\$12  
 Lettered impression on Holland paper..... 3  
 (See Illustration)

OMBRE (Beraldi No. 149)  
 Height  $14\frac{1}{4}$ , width  $10\frac{1}{4}$   
 Proof on Whatman paper.....\$6

LA VÉRITÉ SUR LE CAS DE M. VALDEMAR (Beraldi No. 150)  
 Height  $10\frac{1}{4}$ , width  $14\frac{1}{4}$   
 Proof on Whatman paper.....\$6

LE Puits ET LE PENDULE (Beraldi No. 154)  
 Height  $10\frac{1}{8}$ , width  $14\frac{1}{4}$   
 Proof on Whatman paper.....\$6



EX-LIBRIS EDWIN EDWARDS

(Beraldi No. 161)

Height  $6\frac{3}{8}$ , width  $4\frac{3}{4}$

Proof on China paper .....\$9

TITLE-PAGE. FIFTY IMPRESSIONS OF TEN ETCHINGS BY A. LEGROS (Beraldi No. 162)

Height 10, width  $7\frac{3}{4}$

Proof on China paper.....\$5

LE CANAL

(Beraldi No. 178)

Only 50 numbered impressions of this etching were printed; the plate was then destroyed.

Height  $6\frac{1}{8}$ , width  $9\frac{3}{4}$

Proof Number 26, on Whatman paper.....\$160

(See Illustration)

PORTRAIT DE GAMBETTA

(Beraldi No. 179)

The second plate of this subject.

Height  $7\frac{1}{2}$ , width  $5\frac{3}{4}$

Signed artist's proof on Holland paper.....\$20

LES FAISEURS DE FAGOTS

(Beraldi No. 182)

Height  $14\frac{7}{8}$ , width  $10\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$20

STUDY, HEAD OF AN OLD MAN WITH A LONG BEARD

(Beraldi No. 185)

Height  $14\frac{3}{4}$ , width  $9\frac{1}{2}$

Signed artist's proof on Holland paper.....\$16

STUDY, HEAD OF AN OLD MAN WITH A LONG BEARD

(Beraldi No. 190)

Dry-point. First state, before the cap. Six impressions only; plate destroyed.

Height  $12\frac{3}{4}$ , width  $8\frac{1}{4}$

Signed artist's proof on Holland paper.....\$20

LE PÊCHEUR À LA LIGNE

(Beraldi No. 191)

Height  $11\frac{1}{2}$ , width  $8\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$24

PORTRAIT OF G. F. WATTS

(Beraldi No. 198)

Height  $7\frac{1}{4}$ , width  $5\frac{1}{4}$

Proof on Japan paper.....\$5

PORTRAIT OF FREDERICK, LORD LEIGHTON, PRESIDENT OF THE  
ROYAL ACADEMY

(Beraldi No. 204)

Height 15, width 10

Proof on Holland paper.....\$12



LA MORT ET LE BÜCHERON





L'INCENDIE

PORTRAIT OF W. CRAIBE ANGUS

(Beraldi No. 211)

This etching was executed at Glasgow in 1879 and is very rare.

Height  $15\frac{1}{4}$ , width 11

Signed artist's proof on Whatman paper.....\$30

LA SIESTE DANS LA CAMPAGNE

(Beraldi No. 217)

Height  $11\frac{1}{4}$ , width  $8\frac{3}{8}$

Signed artist's proof on Whatman paper.....\$15

PAYSAGE DE TOURBIÈRES

(Beraldi No. 220)

Height  $5\frac{1}{2}$ , width 10

Signed artist's proof on Whatman paper.....\$20

LE PÊCHEUR DE SAUMON, EFFET DE MATIN

(Beraldi No. 223)

Height  $10\frac{1}{4}$ , width 14

Proof on Whatman paper.....\$18

The same, counter-proof of rare early state, on  
Whatman paper ..... 18

LE VOYAGEUR SURPRIS PAR L'ORAGE (The Wayfarer)

(Beraldi No. 226)

Height  $5\frac{1}{2}$ , width  $10\frac{1}{2}$

Proof on Whatman paper.....\$5

PORTRAIT OF SIR SEYMOUR HADEN, PRESIDENT OF THE ROYAL  
SOCIETY OF PAINTER-ETCHERS, LONDON (a mezzotint)

(Beraldi No. 238)

Height  $9\frac{3}{8}$ , width  $6\frac{7}{8}$

Proofs on plate paper.....\$12

LES BORDS DE LA LIANE

(Beraldi No. 240)

Height  $5\frac{7}{8}$ , width  $7\frac{7}{8}$

Signed artist's proof on Whatman paper, re-  
touched throughout in ink by Legros.....\$18

Signed artist's proof on Whatman paper..... 12

(See Illustration)

LE VASE AUX MASQUES

(Beraldi No. 243)

Height  $19\frac{3}{4}$ , width 15

Signed artist's proof on Holland paper.....\$30

PETIT MASQUE DE SATYRE

(Beraldi No. 249)

Height  $5\frac{5}{8}$ , width 4

Signed artist's proof on Whatman paper.....\$12

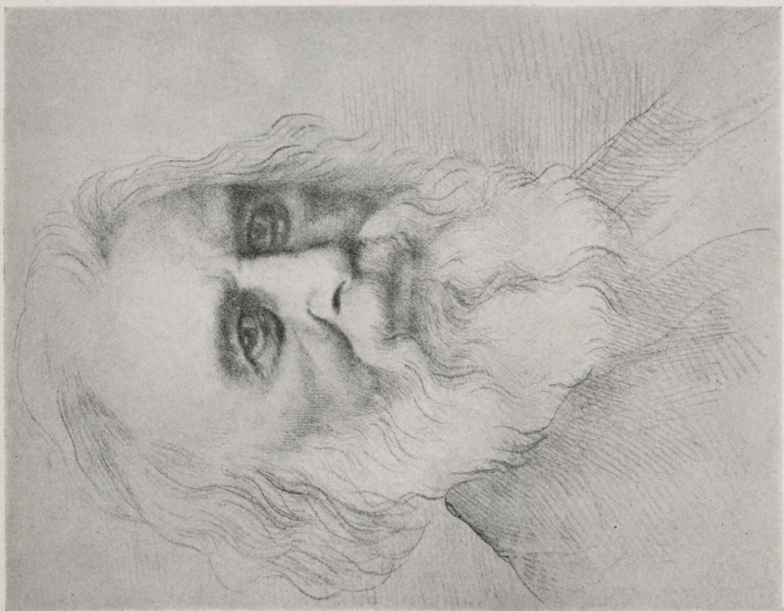
Proof on Whatman paper..... 4



MASQUE DE SATYRE A LONGUE BARBE	(Beraldi No. 250)
Height $6\frac{7}{8}$ , width 5	
Proof on Whatman paper.....	\$6
MARTEAU DE PORTE	(Beraldi No. 251)
Height $11\frac{1}{2}$ , width 8	
Signed artist's proof on Whatman paper.....	\$14
Proof on Whatman paper.....	5
TÊTE DE FAUNE (Fragment de la Fontaine dite La Source aux Masques)	(Beraldi No. 254)
Height 18, width $13\frac{1}{4}$	
Signed artist's proof on Whatman paper.....	\$20
MASQUE DE FAUNE DE PROFIL	(Beraldi No. 255)
Height 11, width $7\frac{1}{2}$	
Proof on Whatman paper.....	\$4
PORTRAIT OF ALFRED, LORD TENNYSON (a lithograph)	
Height 13, width 9	
Signed artist's proof on India paper.....	\$15
(See Illustration)	
PORTRAIT OF PROFESSOR T. H. HUXLEY (a lithograph)	
Height $11\frac{3}{4}$ , width $8\frac{3}{4}$	
Signed artist's proof on India paper.....	\$12
PORTRAIT OF MADAME A. (a lithograph)	
Height $8\frac{1}{4}$ , width $7\frac{1}{4}$	
Proof on Whatman paper.....	\$6
PORTRAIT OF MONSIEUR S. (a lithograph)	
Height $8\frac{3}{4}$ , width $7\frac{5}{8}$	
Proof on India paper.....	\$6
PORTRAIT OF HENRY W. LONGFELLOW (a lithograph)	
Height $11\frac{1}{2}$ , width $8\frac{7}{8}$	
Signed artist's proof on India paper.....	\$15
(See Illustration)	
PORTRAIT OF THE REV. SYDNEY W. WHEATLEY	
Height $7\frac{1}{4}$ , width 5	
Signed artist's proof on Holland paper.....	\$12



ALFRED, LORD TENNYSON (lithograph)



HENRY W. LONGFELLOW (lithograph)



PORTRAIT OF THE ARTIST

Height  $4\frac{1}{2}$ , width  $3\frac{5}{8}$

Proof on Whatman paper.....\$15

PORTRAIT OF THE ARTIST (a dry-point)

Height  $4\frac{1}{8}$ , width  $3\frac{5}{8}$

Proof on Whatman paper.....\$15

HEAD OF AN OLD MAN (a lithograph)

Fifteen impressions only printed.

Height  $10\frac{7}{8}$ , width  $8\frac{1}{4}$

Signed artist's proof on India paper.....\$30

HEAD OF AN OLD MAN WITH A LARGE WHITE BEARD

Extremely rare.

Height  $8\frac{3}{4}$ , width  $6\frac{1}{4}$

Signed artist's proof on Whatman paper.....\$36

HEAD OF MAN WITH LONG HAIR AND BEARD, FULL FACE (an aquatint)

Height  $11\frac{3}{8}$ , width 9

Proof on Japan paper.....\$6

HEAD OF MAN WITH LONG HAIR AND BEARD, PROFILE TO RIGHT (an aquatint)

Height  $13\frac{3}{4}$ , width  $9\frac{1}{4}$

Signed artist's proof on Whatman paper.....\$30

JOB

The small plate. A dry-point.

Height  $4\frac{1}{2}$ , width  $3\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$12

SINBAD THE SAILOR

Height  $7\frac{1}{4}$ , width  $5\frac{5}{8}$

Signed artist's proof on Whatman paper.....\$18

THE BEGGAR, WITH A CRUTCH, HIS HAT IN HIS HAND

Height  $8\frac{1}{4}$ , width  $6\frac{7}{8}$

Signed artist's proof, with remarque, on Whatman paper.....\$20

Signed artist's proof on Whatman paper. .... 15

THE WRITER, AN OLD MAN WRITING WITH A QUILL

Height 6, width 5

Signed artist's proof on Whatman paper.....\$24

HEAD OF A YOUNG MAN

Height 15, width  $10\frac{3}{4}$

Only 50 numbered impressions of the etching were printed and the plate was then destroyed.

Proof Number 36 on Whatman paper, signed by  
the artist.....\$30

THE WOODCUTTER

Height  $4\frac{7}{8}$ , width 3

Signed artist's proof on Whatman paper.....\$12

THE SIESTA, A TRAVELER ASLEEP

Height  $7\frac{7}{8}$ , width 6

Signed artist's proof on Whatman paper.....\$12

BEGGARS AT THE DOOR OF A CHURCH

Height  $7\frac{7}{8}$ , width  $5\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$24

THE WOODCUTTERS

First state, four proofs only taken.

Height  $14\frac{5}{8}$ , width  $11\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$36

PETITE FONTAINE, DESIGN FOR FOUNTAIN WITH MASQUES AND A CUPID

Height  $8\frac{1}{4}$ , width  $5\frac{5}{8}$

Signed artist's proof on Whatman paper.....\$12

THE PHILOSOPHER (old man seated at a table beside an open window)

Height  $7\frac{5}{8}$ , width  $4\frac{1}{2}$

Early trial proof before the plate was reduced in  
size. Signed by the artist.....\$18

LABORER RESTING AT FOOT OF A WALL

Height  $10\frac{1}{4}$ , width  $8\frac{1}{2}$

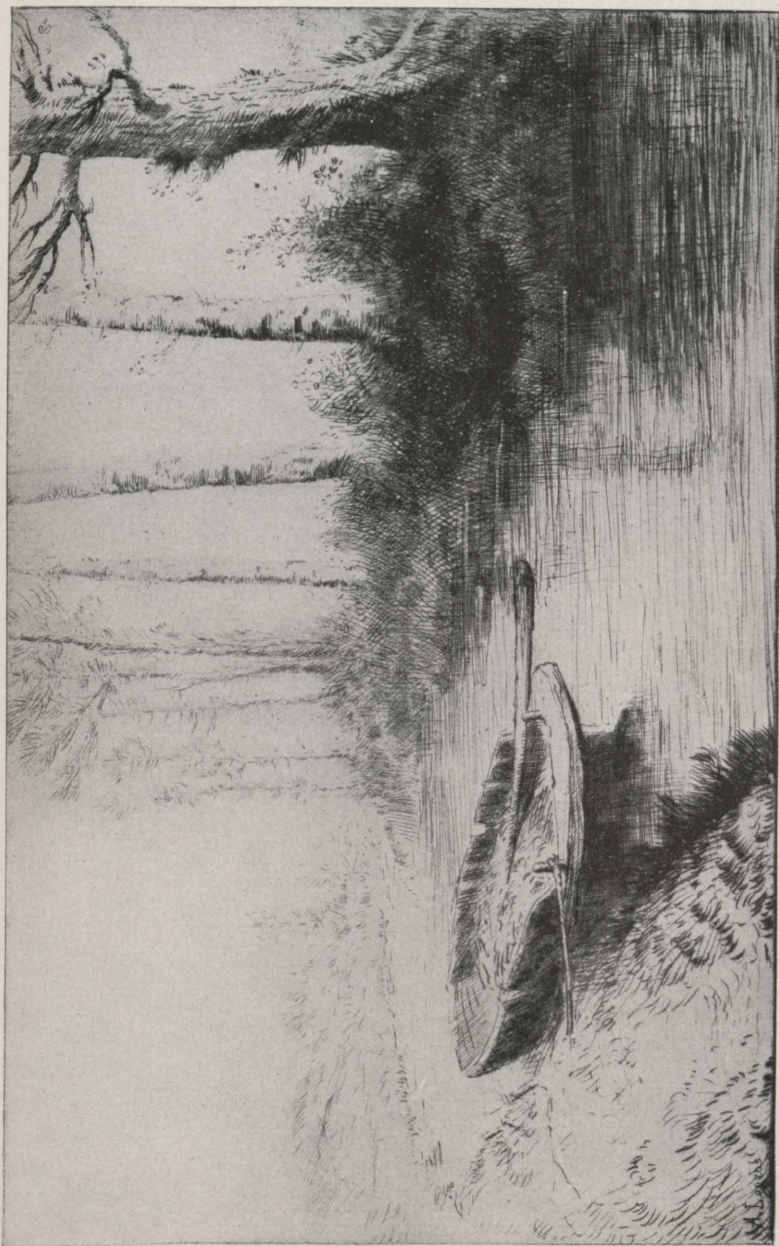
Proof on Whatman paper.....\$6

BORDS DE LA VANELLE

Height 6, width  $7\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$12





LE CANAL



LES BORDS DE LA LIANE



POPLARS NEAR AMIENS



LANDSCAPE WITH AN OLD COTTAGE AND A SINGLE TREE

Height  $5\frac{7}{8}$ , width  $8\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$18

TROUT FISHING

Height  $4\frac{5}{8}$ , width  $7\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$12

LANDSCAPE WITH A MAN AND A CHILD IN FOREGROUND

Height  $6\frac{3}{8}$ , width  $8\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$20

LANDSCAPE WITH A PUNT

Height  $6\frac{7}{8}$ , width  $7\frac{5}{8}$

Signed artist's proof on Whatman paper.....\$18

LANDSCAPE WITH A MAN FISHING

Height 6, width  $9\frac{1}{4}$

Signed artist's proof on Whatman paper.....\$24

LES CHAUMIÈRES

Height  $5\frac{1}{4}$ , width  $8\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$12

A QUIET STREAM

Trees on the left bank of a small stream.

Height  $4\frac{7}{8}$ , width  $7\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$12

THE POOL

Trees on left bank and bushes in foreground.

Height  $4\frac{3}{8}$ , width  $7\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$12

SMALL LANDSCAPE WITH A FENCE IN FOREGROUND

Height  $3\frac{3}{8}$ , width  $5\frac{1}{8}$

Signed artist's proof on Whatman paper.....\$12

DANS LES MARAIS

Height  $2\frac{1}{2}$ , width  $5\frac{1}{8}$

Signed artist's proof on Whatman paper.....\$12

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D. SHAW MACLAUGHLAN

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We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

April 27, 1908



cathedral of Rouen. At Paris, his plates of *Saint Sulpice*, of the *Pont St. Michel*, of *St. Séverin*, of *St. Julien-le-Pauvre*, his *Tannerie*, his *Cour des Gobelins*; at Rouen, his *Flèche* and his *Tour de Beurre*, are prints of rare worth which belong in some sort to the mastery of Meryon, with their solid architectural construction, their clearly defined values, the capricious originality of the skies and of the waters treated with a light fantasy which contributes to the harmony of the whole.

In Italy we love above all his *Tivoli*, his *Certosa*, his *Ponte Vecchio* of Florence and that admirable plate, *The Cypress Grove*, which is as seriously established, executed and rendered bit by bit to the last delicate detail of the foliage, as one of those etchings of the heroic epoch of the Sixteenth Century when the patience of the engravers was a virtue equal to their passion for the finished work.

Among the plates of Mr. Donald Shaw MacLaughlan, those which show us the *Port de Boulogne* have lights and a picturesque fulness of life which merit our attention as bearing witness to the great variety of composition of the young artist, who elsewhere, in *La Petite Forge*, courageously approaches the domain reserved to the genius of Rembrandt.

The exhibition of etchings by Mr. Donald Shaw MacLaughlan cannot be disregarded by any contemporary lover of engraving. It reveals to us the temperament of a veritable etcher who, without descending to tricks and jugglery, by the employment alone of a sagacious and scrupulous talent and of an ingenious biting, obtains from the copper expressions of a mellow, balanced art full of distinction, which, because it attracts attention to itself neither by audacities nor by eccentricities, should the more surely for this reason win the approval of all print-lovers whose trained eye rejects the charlatanism of false methods of handling and the fallacious clap-trap of the clever use of the point flirting, without conviction or passion, with the tender surfaces of the copper plate.

OCTAVE UZANNE.

Written on the occasion of an exhibition of etchings  
by D. Shaw MacLaughlan - Paris, March, 1906

## D. SHAW MacLAUGHLAN

THE suppleness of etching is infinite. Better than any other process of engraving, it conforms to the temperament of the artist who employs it. It takes on the individual character of whoever knows how to make legitimate use of its marvelous aptitudes of production. Its qualities, and even its defects, both alike serve those who are faithful to it; its accidents may often prove felicitous, its resources are inexhaustible. Etching, like music, will never definitely have said everything, suggested everything, rendered everything. New masters will continue to subjugate it, to make its bitten lines vibrate, its deep blacks sing, its lights scintillate, its tawny half-tones whisper. Its original virtues will ever find the means of manifesting themselves under new forms of expression. It will be for a long time, if not forever, the ardent and yielding mistress, assimilating the entire personality of the lovers who know how to possess her.

It was precisely with this eternal youth and permanent seduction of the art of the painter-etcher that I was astonished as I examined the extraordinarily interesting series of proofs that the young and sincere etcher, Donald Shaw MacLaughlan, is at present exhibiting. One feels that he is wholly enamoured of the art of copper as interpreted by acid, a "professional lover" of biting on the metal surface, a seeker of new effects in the handling of themes that are often old, a true engraver in the double tradition of Rembrandt and of Meryon.

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The work of Mr. Donald Shaw MacLaughlan, a native of Boston, and since he became a painter-etcher acclimated in France, is already very numerous, varied and of a sustained interest, of a persistent talent. This work embraces visions of old Paris, churches, bridges, quays along the Seine and corners of Bièvre, souvenirs of Italy: Florence, Pavia, Tivoli, Parma, Perugia, Venice, Bologna, and several beautiful evocations of the Port of Boulogne and of the



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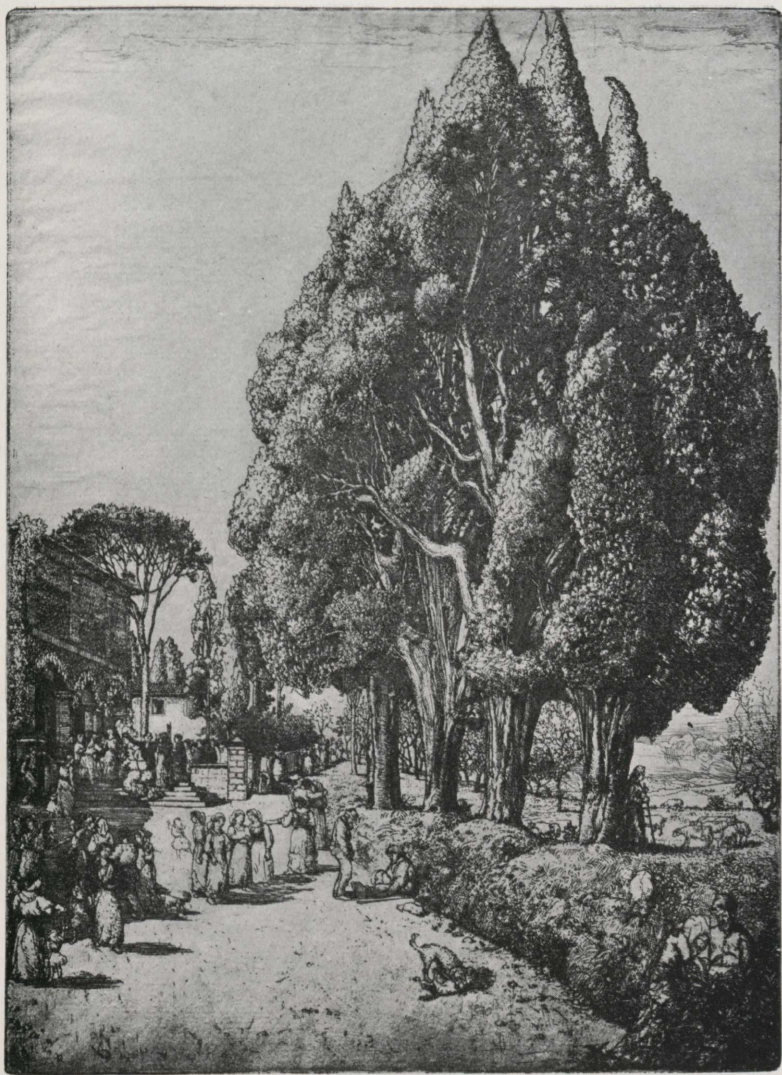
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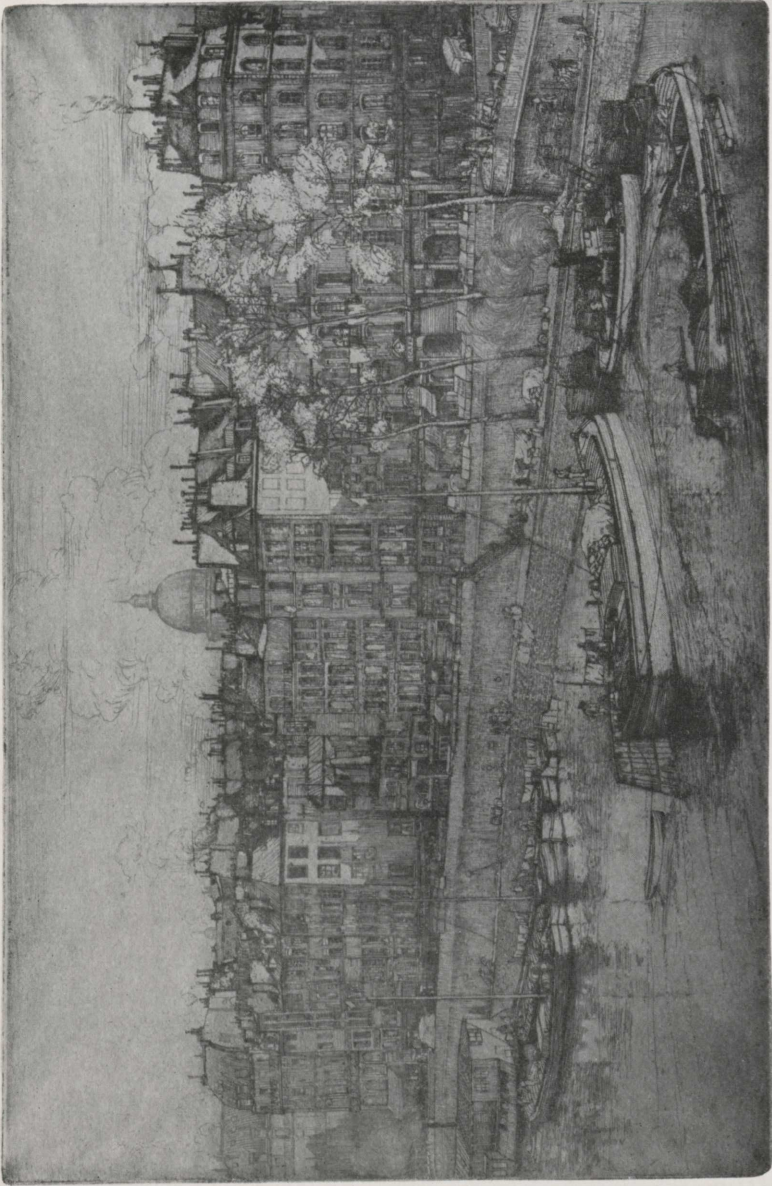
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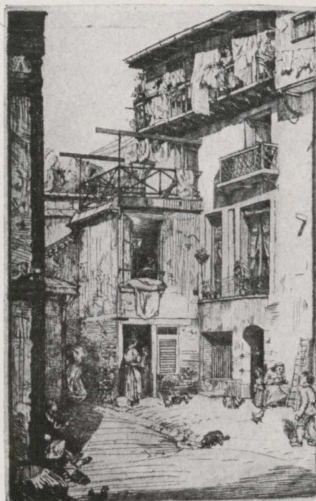




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CHARLES MERYON

## NOTE

**A**LTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

September 21, 1908



## CHARLES MERYON

**A**LTHOUGH Charles Meryon would not be a very old man were he living to-day, yet the difficulty of procuring his etchings is almost as great as it would be in the case of Rembrandt, Van Dyck, or Claude. Few were printed, because few were wanted, and to-day these few are eagerly sought for, or jealously hoarded by those who possess them.

Forty years ago Meryon would gladly have sold one of his finest prints for the price of his breakfast. The value to-day of that same etching would have sufficed to maintain him in comfort for a year, —but neglect, disappointment, and want drove him insane, and he died miserably in the madhouse of Paris in 1868.

“The case of Charles Meryon is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Meryon was one of the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever . . . Meryon was sorely tried by public and national indifference, and in a moment of bitter discouragement he destroyed the most magnificent series of his plates. When we think of the scores of mediocre engravers of all kinds, who, without one ray of imagination, live decently and contentedly by their trade, and then of this rare and sublime genius actually ploughing deep burin lines across his inspired work, because no man regarded it; and when we remember that this took place in Paris, in our own enlightened nineteenth century, it makes us doubt whether, after all, we are much better than savages or barbarians.”

Since Mr. Hamerton wrote the eloquent paragraph just quoted, we have had formal biographies of Meryon and learned and critical commentaries on his etchings, while public museums vie with wealthy amateurs for their possession; but all too late for poor Meryon! His brother etcher, Sir Seymour Haden, who was his senior, is alive to-day and enjoying the renown that his works have brought him—while for forty years, Meryon “sleeps well,” after what surely was to him “life’s fitful fever,” and lies buried in the cemetery of the asylum at Charenton.

Charles Meryon was born in Paris on the 23d of November, 1821. He was the son of Charles Lewys Meryon, an English physician. His mother was Pierre Narcisse Chaspoux, a French ballet dancer. The father seems to have neglected him utterly; while his mother did all that she could for her son—watching over his education with tender care, and at her death leaving him 20,000 francs.

In his seventeenth year Meryon entered the Naval School at Brest, and after two years of study went to sea as a cadet, and in due time rose to the rank of lieutenant. During the seven years spent in the Navy he visited New Zealand, Australia, and New Cale-

donia, as well as the seaports of the Mediterranean; and it was in 1846 that, owing to the feebleness of his constitution, he resigned his commission, and, taking a studio in the old Latin quarter of Paris, resolved to study painting. He soon found this career closed against him by reason of his color-blindness, and he did not discover his true vocation until his attention was directed to etching by Eugène Bléry, whose pupil he became for six months. Bléry worked somewhat in the conventional style of De Boissieu, and he evidently taught his pupil nothing except the mere technique of the process. Meryon's real master in art was Reinier Zeeman, a Dutch etcher of the seventeenth century, whose views of the Paris of his day inspired our artist to undertake the great work of his life—his *Eaux fortes sur Paris*.

At this time Baron Haussmann, under the commands of Louis Napoleon, was constructing his monotonously handsome modern streets and boulevards out of the picturesque labyrinth of old Paris; not reverently restoring and preserving, but ruthlessly demolishing and obliterating; and Meryon's passionate artist-soul was grieved at a destruction which he was powerless to prevent. Had those men but known what a rare genius was among them, and had they then commissioned him to do adequately and with authority what he did furtively and incompletely, the world would have been the richer by a completed masterpiece, and the precious life of Meryon might have been preserved. But the great opportunity was lost, and it was amid discouragement, sickness, and poverty that Meryon etched "the most magnificent series of his plates." The enlightened committee of the *Salon* refused admission to these superb works; the wealthy publishers would not touch them, and the artist was fain to leave a few here and there "on sale" among the *petits marchands* of the Latin quarter.

A pathetic story of this period, never before published, was related to the writer by Monsieur Beillet, a patriarchal old man, who, after having worked at the same printing-press for forty-eight years, has recently retired on a competency of six francs a day: "Meryon came stealing into my atelier, looking even more nervous and wild than usual, and bringing with him two sheets of paper and the plate of his *Abside de Notre Dame*. 'Monsieur Beillet,' said he, 'I want you to print me two proofs of this plate,' and added, timidly, 'I cannot pay you till I sell them—don't refuse me!'" "How much did you charge him for the printing?" "Oh, *dix sous les deux*." (Ten cents, that Meryon could not pay for two proofs of his loveliest plate!) An exclamation of pity on his hearer's part was mistakenly appropriated by the practical old printer, for he added: "*Mais oui*, Monsieur,—I never got my money."

Such an accumulation of troubles might well have broken down a healthier mind. In a fit of frenzy he destroyed his finest plates, and peace only came to him when they laid him in a lunatic's grave. He died on the 14th of February, 1868.

Our first impulse is to be angry with those who, knowing him to be a great artist, yet allowed him to perish; but Meryon was a man



whom it was not easy to befriend; he was morbidly suspicious and irritable, and would accept nothing that looked like a charity.

Seymour Haden, Philip Burty, and Monsieur Niel, all tried to aid him, but were repulsed in a manner that would have been inexcusable in a sane man. Sir Seymour Haden writes: "One day, though I knew the difficulty of approaching him, I went to see Meryon. I found him in a little room, high up on Montmartre, scrupulously clean and orderly; a bed in one corner, a printing-press in another, a single chair and a small table in another, and in the fourth an easel with a plate pinned against it, at which he was standing at work. He did not resent my visit, but, with a courtesy quite natural, offered me, and apologized for, the single chair, and at once began to discuss the resources and charms of Etching. He was also good enough to allow me to take away with me a few impressions of his work, for which, while his back was turned, I was no less scrupulous to leave upon the table, what I was sure was more than the dealers would then give him for them; and so we parted, the best of friends. But what followed shows how, even then, his mind was unhinged. I had walked fully two miles in the direction of Paris, and was entering a shop in the Rue de Richelieu, when I became aware that Meryon, much agitated, was following me. He said he must have back the proofs I had bought of him; that they were of a nature to compromise him, and that from what he knew of 'the Etched Work which I called my own,' he was determined I should not take them to England with me! I, of course, gave them to him, and he went his way."

The same eminent authority says: "The art of Meryon stands alone. Like the work of every true genius, it resembles in no one feature the work of any one else. His method was this—First, he made not a sketch but a number of sketches, two or three inches square, of parts of his picture, which he put together and arranged into a harmonious whole. What is singular, and a proof of his concentrativeness, is that the result has none of the artificial character usual to this kind of treatment, but that it is always broad and simple, and that the poetical motive is never lost sight of." Mr. Hamerton says: "His work was sanity itself,"—and Victor Hugo wrote during the artist's lifetime: "These etchings are magnificent things. We must not allow this splendid imagination to be worsted in the struggle. Strengthen him by all the encouragements possible."

While the renown of Meryon must always rest upon the twelve principal plates of the "Paris Set," yet his personality—if not his great art—is maintained in several prints of fantastic verses, composed as well as etched by himself. These verses remind one of the similar productions of William Blake; but here the parallel ends, for the English artist, though always poor, lived a happy life and died at a good old age.

Others of his works (notably some of the portraits) were done for bread, and the etcher evidently had little heart in his work. But though some of those prints are greatly inferior to others, yet everything from the hand of this unique genius is worthy of study.

Thus lived, suffered, and died the unhappy Meryon. To him, of all artists, was reserved the power to make stone walls eloquent. Rembrandt could paint or etch the soul of a man in his face; Corot made every landscape a poem; but Meryon, while giving exact pictures of the buildings of his native city, imparted to them at the same time his own intense personality to a degree never before achieved.

The style and touch of any great artist are easily recognized; for example, the Italian Piranesi, whose etchings of ancient Roman ruins have a grandiose splendor almost greater than the buildings themselves; but style is a different endowment from this intangible gift of personality. John Stuart Mill gives us an intellectual impersonality; but who can read the "Vicar of Wakefield" and not feel the intimate presence of Oliver Goldsmith? Or the Essays of Elia without thinking of Charles Lamb more than of his book?

Similarly, the man Meryon seems present in every line that he drew, and now that he is at rest posterity will keep his memory green.

FREDERICK KEPPEL.



# CATALOGUE

## OLD GATE OF THE PALACE OF JUSTICE

(Wedmore No. 3)

Height  $3\frac{3}{8}$ , width  $3\frac{3}{8}$

Second state, on Holland paper.....\$30

## ARMS OF THE CITY OF PARIS

(Wedmore No. 5)

Height  $5\frac{1}{4}$ , width  $4\frac{1}{4}$

Published state, on Holland paper.....\$28

## LE STRYGE

(Wedmore No. 7)

"In the winter of 1861-62," says Monsieur Andrieu, "Madame Max Valrey introduced me to Meryon. Taking up the etching, which did not then bear the name of *Le Stryge*, Meryon said to me, 'You can't tell why my comrades, who know their work better than I do, fail with the Tower of St. Jacques? It is because the modern square is the principal thing for them and the Middle Age tower an accident. But if they saw, as I see, an enemy behind each battlement and arms through each loophole; if they expected, as I do, to have the boiling oil and the molten lead poured down on them, they would do far finer things than I can do. For often I have to patch my plate so much that I ought indeed to be a tinker. My comrades,' added he,—striking the *Stryge*,—'my comrades are sensible fellows. They are never haunted by this monster.' 'What monster?' I asked, and seeing a reproachful look, I corrected myself 'Or rather, what does this monster mean?' 'The monster is mine and that of the men who built the Tower of St. Jacques. He means stupidity, cruelty, lust, hypocrisy—they have all met in that one beast.'"—FREDERICK WEDMORE, *Meryon and Meryon's Paris*, p. 45.

Height  $6\frac{1}{2}$ , width  $5\frac{1}{4}$

Second state, on Holland paper with the edge of  
the plate dirty.....\$285

"The earliest impressions, generally with the edge of the plate dirty, are as fine as those in the first state."—FREDERICK WEDMORE.

(See Illustration)

## THE SAME

Second state, on India paper.....\$120

## LE PETIT PONT

(Wedmore No. 8)

"A fine piece of architectural draughtsmanship, and an impressive conception."—FREDERICK WEDMORE.

Height  $10\frac{1}{4}$ , width  $7\frac{1}{2}$

Second state, on buff Japan paper ..... Sold

THE SAME  
Second state, on Holland paper.....\$290  
(See Illustration)

THE SAME  
Second state, on Japan paper.....\$170

THE SAME  
Second state, on Holland paper.....\$110

THE SAME  
Third state, on India paper mounted into plate  
paper .....\$40

L'ARCHE DU PONT NOTRE DAME (Wedmore No. 9)  
Height 6, width  $7\frac{3}{4}$   
First state, on old Dutch paper.....\$190  
"The plate is well represented only by fine impressions of this state."—FRED-  
ERICK WEDMORE.  
(See Illustration)

THE SAME  
First state, on Holland paper.....\$125

THE SAME  
First state, on Japan paper.....\$85

THE SAME  
Third state, on Holland paper.....\$34

LA GALERIE DE NOTRE DAME (Wedmore No. 10)  
" . . . the eye dwells on a maze of roofs, chimneys, streets, bridges, squares,  
spaces, and towers; and specially towards the West on the Palais de Justice,  
settled down on the bank of the river, amidst its group of towers."—VICTOR  
HUGO, *Notre Dame de Paris*.

First state, on Whatman paper.....\$285  
"The only fine impressions are in this state."—FREDERICK WEDMORE.

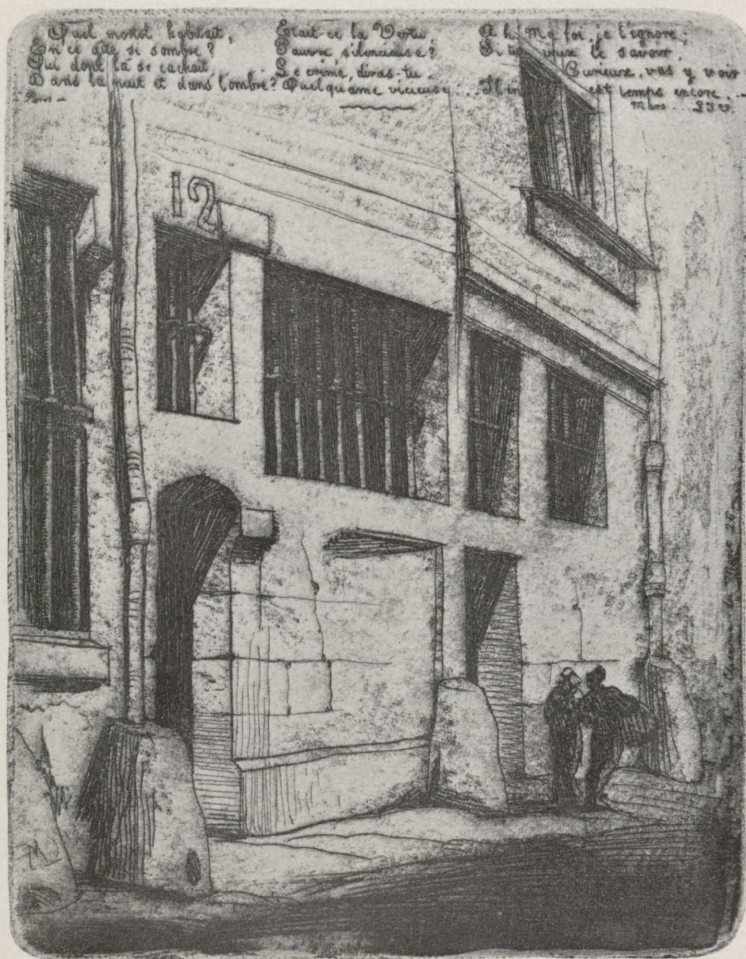
LA RUE DES MAUVAIS GARÇONS (Wedmore No. 11)  
"One of the most significant of sketches and of mysterious effect."—FRED-  
ERICK WEDMORE.

Second state, on Holland paper.....Sold  
(See Illustration)





LE STRYGE



LA RUE DES MAUVAIS GARÇONS





LE PONT NEUF

LA TOUR DE L'HORLOGE

(Wedmore No. 12)

Height  $10\frac{1}{4}$ , width  $7\frac{1}{4}$

First state, on Holland paper.....\$150

"The best impressions are always in this state."—FREDERICK WEDMORE.

(See Illustration)

THE SAME

Second state, on India paper.....\$35

TOURELLE, RUE DE LA TIXERANDERIE

(Wedmore No. 13)

"The stately turret and the free foliage of the vine about its base would have had charms for any sketcher, but Meryon alone could have seen the full artistic availableness of the modern chimneys and roof."—P. G. HAMERTON.

Height  $9\frac{1}{2}$ , width 5

First state, on Holland paper.....\$360

(See Illustration)

THE SAME

First state, on Holland paper.....\$275

THE SAME

First state, on Holland paper.....\$160

ST. ÉTIENNE-DU-MONT

(Wedmore No. 14)

"The *St. Étienne-du-Mont* is one of those etchings which possess the abiding charm of perfect things. In it a subject entirely beautiful and dignified is treated with force and with refinement of spirit, and with faultless exactitude of hand. It shows—nothing can better show—the characteristic of Meryon, the union of the courage of realism and the sentiment of poetry."—FREDERICK WEDMORE, *Fine Prints*, p. 76.

Height  $9\frac{3}{4}$ , width 5

First state, on Holland paper.....\$225

THE SAME

Second state, on India paper laid into Holland paper .....\$85

(See Illustration)

LA POMPE NOTRE DAME

(Wedmore No. 15)

Height  $6\frac{3}{4}$ , width  $9\frac{3}{4}$

First state, on Holland paper.....\$100

"The plate is now enriched with burin work, and is in its finest state."—FREDERICK WEDMORE.

(See Illustration)

THE SAME

First state, on Holland paper. From the Duke of Arenberg's collection.....\$94



THE SAME

Second state, on Holland paper, printed without  
the title.....\$72

THE SAME

Second state, on India paper laid into plate  
paper .....\$45

LE PONT NEUF

(Wedmore No. 17)

"The *Pont Neuf* is the most picturesque of existing Parisian bridges. . . . The wonder is that the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion and fail at the very instant of fruition."—P. G. HAMERTON.

Height 7, width 7

Second state, on Holland paper.....\$135

"In this state, with the dry-point work just finished, are the finest impressions generally."—FREDERICK WEDMORE.

(See Illustration)

THE SAME

Third state, on gray India paper.....\$50

THE SAME

Third state, on Holland paper.....\$30

LE PONT AU CHANGE

(Wedmore No. 18)

"This etching is one among many in Meryon's works, where the air is as full of vitality as the earth, and where both in accord combine a gracefulness very rarely encountered in work of this class."—PHILIPPE BURTY.

Height 6, width 13

First state, on Holland paper.....\$665

(See Illustration)

THE SAME

Third state, on India paper laid into Holland  
paper. From the collection of Sir Seymour  
Haden .....\$240

LA MORGUE

(Wedmore No. 20)

"This print, quite as renowned as the preceding, if not more so, is, in our opinion, the most precious piece of the entire series; the genius of the immortal artist here reveals itself in its immortal power, its inimitable magic."—GUSTAVE BOURCARD, *A Travers Cinq Siècles de Gravures*, p. 505.

Height 9 $\frac{1}{8}$ , width 8 $\frac{1}{8}$

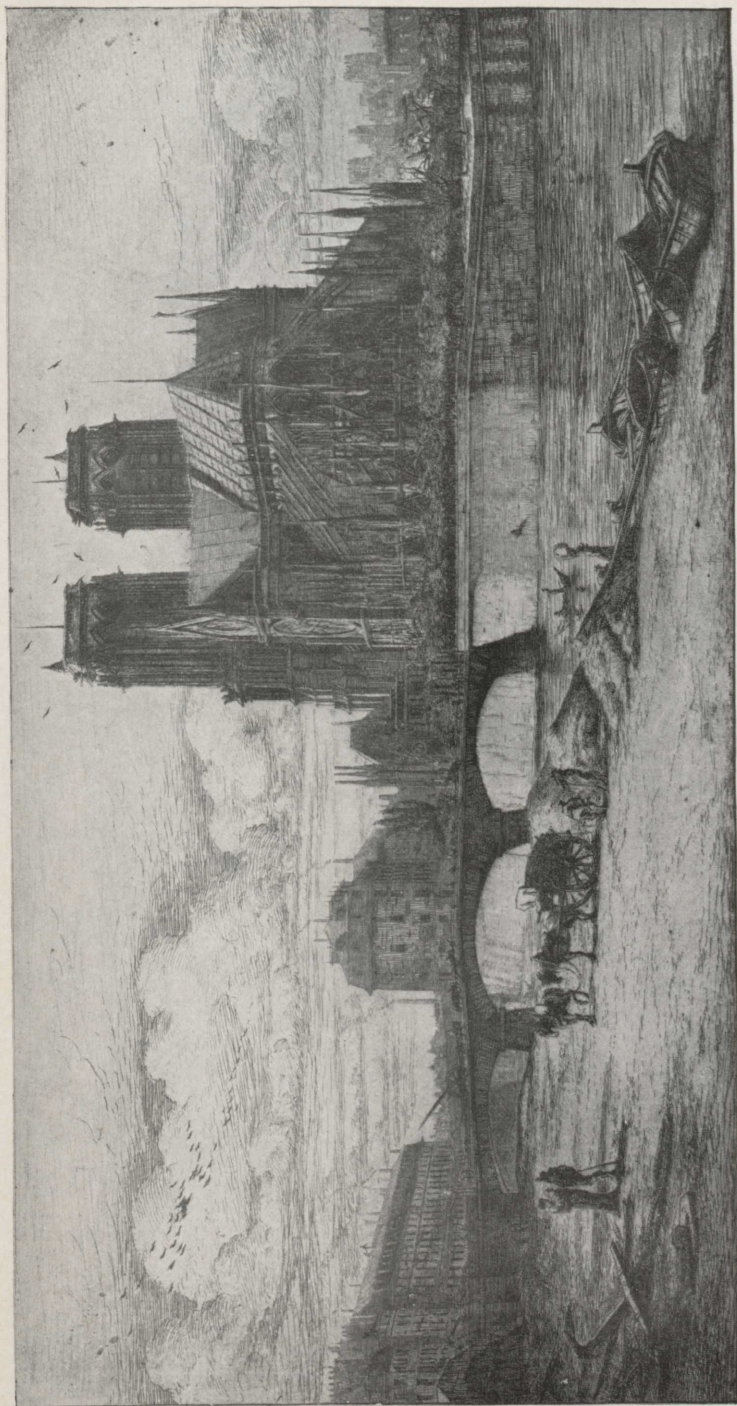
Second state, on Holland paper.....\$200

"Early impressions—rich and brilliant—of this state are as nearly as possible equal to the first, and are rare."—FREDERICK WEDMORE.

(See Illustration)

THE SAME

Second state, on Chinese paper.....\$187

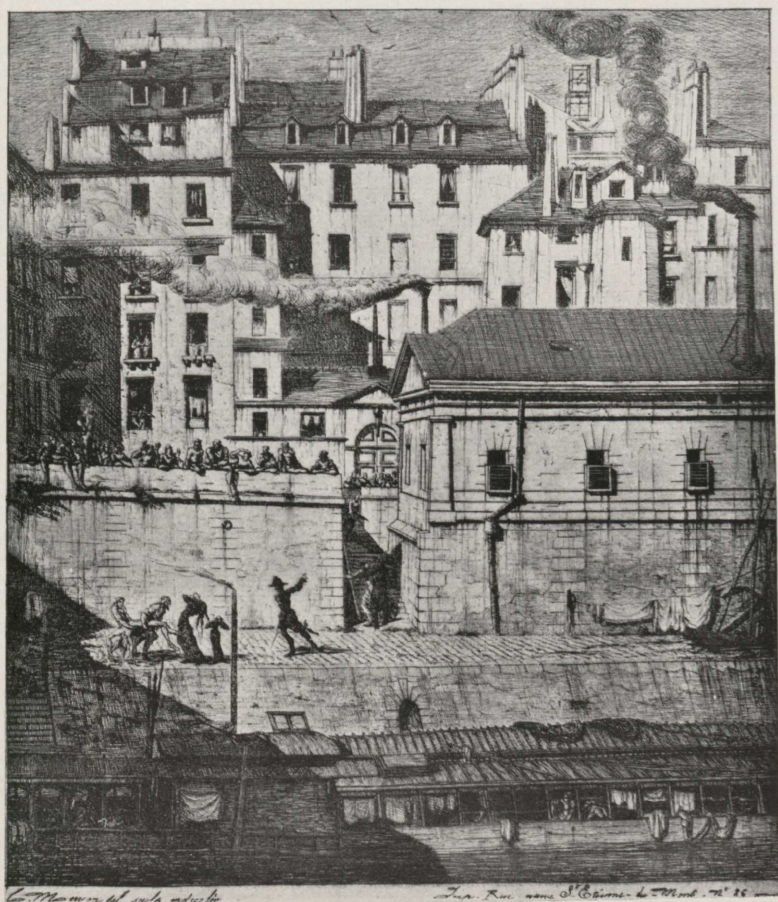


L'ABSEDE DE NOTRE DAME DE PARIS





LE PONT AU CHANGE



LA MORGUE



"The *Abside* is accounted the masterpiece of Meryon, in right of its solemn and austere beauty. A rich and delicate impression of this print is, then, the crown of any Meryon collection. It must be obtained in a state before the dainty detail of the apse of the cathedral, and the yet daintier and more magically delicate workmanship of its roof, in soft and radiant light, have suffered deterioration through wear. It must be richly printed. The first state is practically not to be found. I suppose that there are scarcely in existence seven or eight impressions of it. . . . Money will not now acquire it. A second state is, therefore, the one to aim at. . . . The earliest and best impressions of the second . . . are, in their exquisite quality, all that good judges can desire."

—FREDERICK WEDMORE.

Height 6, width  $11\frac{1}{2}$

Second state, on Holland paper.....\$875

A rich and beautiful impression.

"Brilliant and rich impressions, in this state, on thinnish, wiry paper—old Dutch—represent the plate admirably, and are very rare."—FREDERICK WEDMORE.

(See Illustration)

#### THE SAME

Second state, on Holland paper.....\$630

#### LE TOMBEAU DE MOLIERE

(Wedmore No. 23)

Height  $2\frac{1}{2}$ , width  $2\frac{3}{4}$

Impression on Holland paper.....\$12

#### THE SAME

Another impression on thin Japanese paper....\$32

#### TOURELLE, DITE "DE MARAT"

(Wedmore No. 24)

Height  $8\frac{3}{8}$ , width  $5\frac{1}{8}$

Fourth state, on India paper, laid into plate  
paper .....\$5

#### MINISTÈRE DE LA MARINE

(Wedmore No. 26)

Height  $6\frac{1}{2}$ , width  $5\frac{3}{4}$

Second state, on Chinese paper.....\$30

#### THE SAME

Published state, on Japan paper.....\$12

#### BAIN FROID CHEVRIER

(Wedmore No. 27)

Height  $5\frac{1}{8}$ , width  $5\frac{1}{2}$

Second state, on Holland paper.....\$5

#### RUE PIROUETTE

(Wedmore No. 30)

Height 6, width 4

Fourth state, on India paper laid into plate  
paper .....\$32

PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII<sup>me</sup> SIÈCLE (Wedmore No. 31)

Height 6, width 13¾

Published state, on Dutch paper.....\$32

ENTRÉE DU COUVENT DES CAPUCINS FRANÇAIS À ATHÈNES (Wedmore No. 32)

It was in 1839, while cruising in the Ægean Sea on the war-ship *Montebello*, that Meryon made a drawing of the choragic monument of Lysicrates, from which he afterwards made this etching.

Second state, on Holland paper.....\$145

ANCIENNE HABITATION À BOURGES (Wedmore No. 34)

Height 9½, width 5½

Published state, on India paper laid into Holland paper (from the Duke of Arenberg's collection) .....\$24

LA RUE DES TOILES À BOURGES (Wedmore No. 35)

Height 8½, width 4½

Fourth state, on Holland paper.....\$20

THE SAME

Fifth state, with the name of Delâtre as printer, on plate paper.....\$5

LE PILOTE DE TONGA (Wedmore No. 36)

Height 8, width 5¾

Published state, on Dutch paper.....\$4

LE MALINGRE CRYPTOGAME (Wedmore No. 37)

Height 2¾, width 2¼

First state, on Chinese paper.....\$20

OCÉANIE: PÊCHE AUX PALMES (Wedmore No. 41)

"Perhaps the most picturesque record of what Meryon saw in foreign parts. It has something of the sentiment of *Le Pilote de Tonga*—the sailor's joy in free waters and the great air."—FREDERICK WEDMORE.

Height 4⅝, width 11⅝

Second state on Holland paper.....\$30

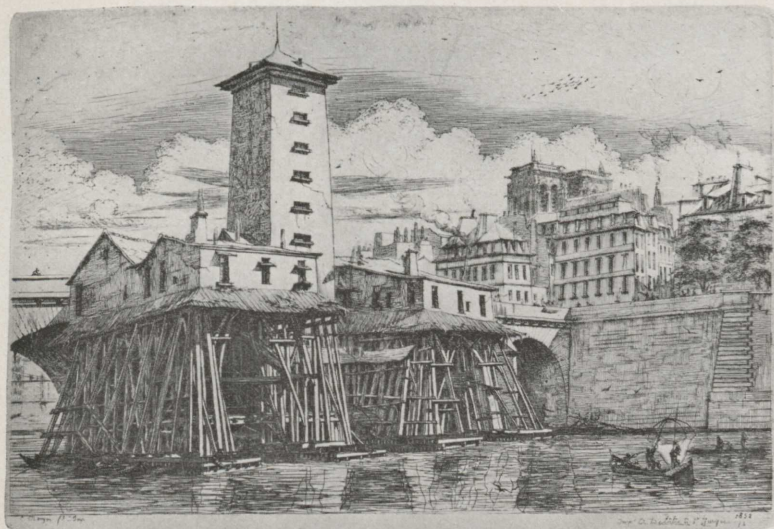
NOUVELLE ZÉLANDE: ÉTAT DE LA PETITE COLONIE FRANÇAISE  
D'AKAROA

(Wedmore No. 43)

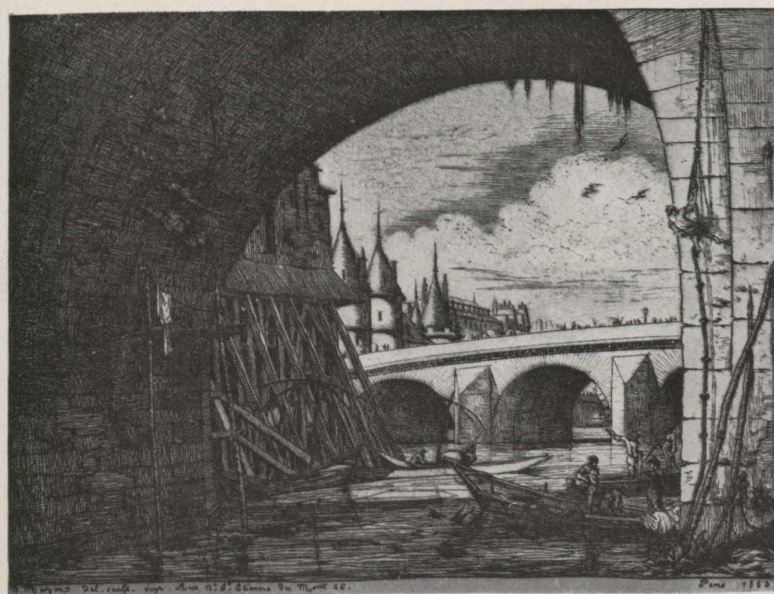
Height 4¼, width 6

Impression on Dutch paper.....\$24

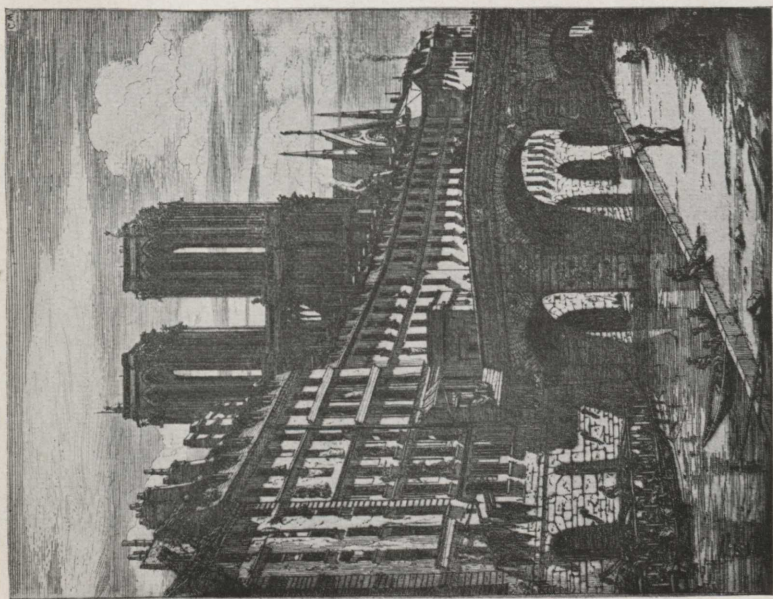




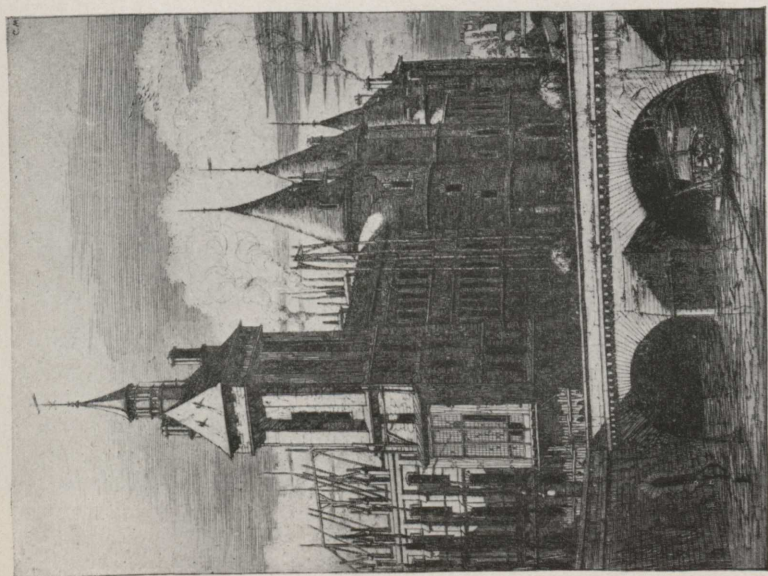
LA POMPE NOTRE DAME



L'ARCHE DU PONT NOTRE DAME

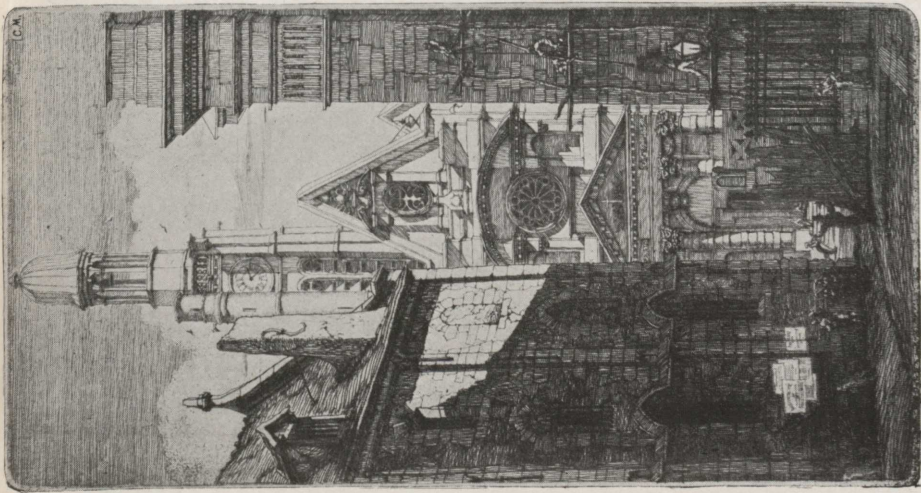


LE PETIT PONT

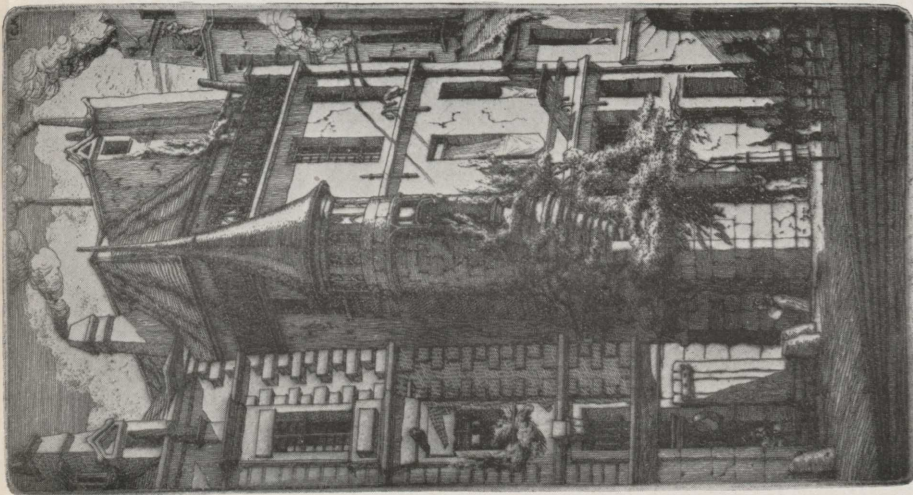


LA TOUR DE L'HORLOGE





ST. ÉTIENNE-DU-MONT



TOURELLE, RUE DE LA TIXERANDERIE

LA CHAUMIÈRE DU COLON

(Wedmore No. 44)

Height 3, width 3

Published state, on Dutch paper.....\$16

ROCHOUX'S ADDRESS CARD

(Wedmore No. 47)

Height  $3\frac{3}{8}$ , width  $4\frac{3}{4}$

Published state, on Dutch paper.....\$8

ALLEGORICAL DESIGN TO SERVE AS A FRAME

(Wedmore No. 54)

Height  $6\frac{1}{8}$ , width  $4\frac{7}{8}$

Only state, on Chinese paper.....\$11

RÉBUS: BÉRANGER

(Wedmore No. 57)

Height 12, width  $5\frac{3}{4}$

Only state, on Dutch paper.....\$18

VUE DE L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE

(Wedmore No. 60)

From a picture by Zeeman.

Height  $6\frac{1}{2}$ , width  $10\frac{1}{2}$

Second state, with the title removed.....\$8

THE EWE

(Wedmore No. 62)

Copy of an etching by A. Van de Velde.

This and *The Ship of Jean de Vyl* (Wedmore No. 72) printed on one sheet.

Price for both.....\$28

THE PAVILION "DE MADEMOISELLE," AND A PART OF THE  
LOUVRE AT PARIS

(Wedmore No. 68)

After Zeeman.

The first of a set done by Meryon, after four of Zeeman's eight *Views of Paris and its Neighborhood*. These were published about 1650, at Amsterdam, by Clement de Jonghe.

Height  $5\frac{3}{8}$ , width  $9\frac{5}{8}$

Only state, on Holland paper.....\$20

THE ENTRANCE TO THE FAUBOURG

(Wedmore No. 69)

Height  $5\frac{1}{4}$ , width  $9\frac{1}{2}$

Only state, on Holland paper.....\$7

THE SHIP OF JEAN DE VYL, OF ROTTERDAM

(Wedmore No. 72)

Copy of an etching by Zeeman. Only state. This and *The Ewe* (Wedmore No. 62) printed on one sheet.

Height  $2\frac{1}{2}$ , width  $9\frac{1}{2}$

Price for both.....\$28



THE SALLE DES PAS PERDUS

(Wedmore No. 76)

After Androuet Ducerceau.

Height 10, width 17

Second state, on Holland paper.....\$45

CHENONCEAU

(Wedmore No. 77)

After a plate by Androuet Ducerceau.

“Firmly and exquisitely drawn.”—FREDERICK WEDMORE.

Height 4 $\frac{5}{8}$ , width 7 $\frac{1}{4}$

Only state, on Holland paper.....\$18

A PLAN OF THE BATTLE OF SINOPE

(Wedmore No. 79)

Impression with dedication by the artist.

Height 7 $\frac{1}{8}$ , width 10 $\frac{1}{8}$

Only state.....\$50

SAN FRANCISCO, 1855

(Wedmore No. 80)

This plate was a commission from Messrs. Bayerque and Pioche, bankers in San Francisco. Their portraits are engraved in medallions within the little tablet in front of the etching. Meryon was furnished with photographs, but as these were taken at different times of the day, he had great trouble in getting his lights and shadows in the right places.

Height 7 $\frac{1}{4}$ , width 37 $\frac{5}{8}$

Impression on Holland paper.....\$24

THE SAME

Impression on Japan paper.....\$24

LOUIS XI RECEIVING A PRINTER

(Wedmore No. 82)

After a French miniature, in the Neil collection.

Height 6 $\frac{7}{8}$ , width 7 $\frac{7}{8}$

Impression on vellum.....\$15

THE SAME

Impression on Japan paper.....\$12

PASSERELLE DU PONT AU CHANGE APRÈS L'INCENDIE DE 1621

(Wedmore No. 84)

From an old engraving in the possession of Bonnardot.

Height 4 $\frac{3}{4}$ , width 9

First state, on Chinese paper.....\$25

LE GRAND CHÂTELET À PARIS

(Wedmore No. 85)

Height 7, width 9 $\frac{3}{4}$

First state, on gray India paper.....\$40

THE SAME		
	Second state, on Holland paper.....	\$12
PORTRAIT OF M. CASIMIR LECOMTE		(Wedmore No. 86)
	Height $13\frac{3}{8}$ , width $10\frac{1}{4}$	
	Impression on Holland paper.....	\$12
PORTRAIT OF EVARISTE BOULAY-PATY		(Wedmore No. 87)
	From a bronze medallion by David d'Angers.	
	Height $4\frac{1}{8}$ , width $4\frac{1}{8}$	
	Proof before letters, on Holland paper.....	\$9
PORTRAIT OF JACQUES LOUIS MARIE BIZEUL		(Wedmore No. 93)
	Height $6\frac{3}{8}$ , width $4\frac{5}{8}$	
	Proof before letters, on Holland paper.....	\$16
THE SAME		
	Impression with the title, on India paper.....	\$9



# BOOKS ON ETCHINGS AND ENGRAVINGS

N. B.—Any of these books will be sent, postpaid, on receipt of price.

## ILLUSTRATED CATALOGUE OF ETCHINGS AND ENGRAVINGS PUBLISHED BY FREDERICK KEPPEL & CO.

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##### CONTENTS

Propositions by Mr. Whistler. Reprinted from his book, “The Gentle Art of Making Enemies.”

Mr. Whistler's Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

Whistler's Thames Etchings. Reprinted from the *Bulletin de l'Art Ancien et Moderne*, Paris, December, 1903. By Monsieur F. Courboin.

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Reprinted, by permission, from *La Revue de l'Art Ancien et Moderne*,  
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Written on the occasion of the pub-  
lic exhibition of Félix Buhot's works  
at the National Museum of the Lux-  
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French by Madame Félix Buhot.  
First edition, 37 pages, 11 illustrations

ONE DAY WITH WHISTLER  
By Frederick Keppel  
Reprinted, by permission, from *The Reader* of January, 1904.  
Second edition, 23 pages, with a por-  
trait of the artist, from the drawing  
by Paul Rajon, and a facsimile  
(in reduced size) of an autograph  
letter from Whistler to Mr. Keppel

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NEW YORK "SKY SCRAPERS"  
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A Biographical Sketch  
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By Walter Conrad Arensberg  
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which is added MR. PENNELL AS A  
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usual interest and importance to Col-  
lectors and to all lovers of fine prints,  
is also issued as a separate Pamphlet:  
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10 cents.

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By the Hon. Charles Sumner

The greater part of this article appeared in a New York magazine in January, 1872.

The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

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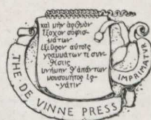
## CATALOGUE OF THE ETCHED WORK OF EVERT VAN MUYDEN

By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed at The De Vinne Press.

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THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
FREDERICK KEPPEL & CO.  
4 EAST 39<sup>TH</sup> STREET, NEW YORK

JOSEPH PENNELL



JOSEPH PENNELL

## NOTE

**A**LTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

April 25, 1908



## INTRODUCTION

LET us now consider Mr. Pennell as an original painter-etcher; for it is in etching that he is, perhaps, at his best. A French writer has wisely said that while artists work daily at painting, it is only on their *good* days that they etch. Another French authority tells us that no one can do a thing thoroughly well unless he can do it with ease. Both of these conditions apply to Mr. Pennell as an etcher. The quality and volume of his work as an illustrator we know; but yet, throughout these busy twenty years and more, it is evident that when an extra 'good' day came to him he was pretty sure to make an etching, and that etching was pretty sure to be full of the painter-etcher's prime quality, namely, spontaneity and freshness. Speaking on this subject, the great landscape etcher Sir Seymour Haden has said to me: 'An etching which occupies the artist for, say, three days, is in fact the work of three different men; the artist's mood is one thing on Monday, another on Tuesday, and still another on Wednesday; but the freshness and unity of an etching cannot be maintained unless the artist knows exactly what he intends to do and then does it at once.' And in Sir Seymour's pamphlet, 'About Etching,' he writes: 'The painter, by overlaying his work, may modify and correct it as he goes on. Not so the etcher. Every stroke he makes must tell strongly against him if it be bad, or prove him a master if it be good. In no branch of art does a touch go for so much. The necessity for a rigid selection is therefore constantly present in his mind. If one stroke in the right place tells more for him than ten in the wrong, it would seem to follow that that single stroke is a more learned stroke than the ten by which he would have arrived at his end.' 'The faculty of doing such work supposes a concentration and a reticence requisite in no other art.'

"To have seen Mr. Pennell at work etching a plate is a thing to remember. He loves to depict the towering buildings of crowded city streets. Most etchers of such subjects would make a preliminary sketch on the spot and afterward toil laboriously over the copper plate in the retirement of their studios; but Mr. Pennell takes a far more direct course, and one which would disconcert almost any other artist. He chooses his place in the crowded street, and stands there quite undisturbed by the rush of passers-by or by the idlers

who stand and stare at him or at his work. Taking quick glances at the scene he is depicting, he rapidly draws his lines with the etching-needle upon the copper plate which he holds in his other hand, and, what to me seems an astonishing *tour de force*, he never hesitates one instant in selecting the exact spot on his plate where he is about to draw some vital line of the picture, each line of it being a 'learned stroke' such as Seymour Haden insists upon.

"Of late he has become the printer of his own plates. The fastidious Whistler was forced to do the same. It is a troublesome operation, but when an etcher prints his own proofs (provided that he knows how to do it), we have the satisfaction of knowing that each proof is exactly what the artist intended it to be. With regard to Mr. Pennell's etched copper plates, it is not generally known that he has already destroyed most of them, including all the earlier ones. This is a wise thing for an etcher to do just as soon as his plate shows the first signs of deterioration from the wear and tear of the printing-press."

FREDERICK KEPPEL

From "Joseph Pennell, Etcher, Author, Illustrator." Reprinted, by permission, from "The Outlook" of September 23rd, 1905.



# CATALOGUE

NOTE. The plates of all Mr. Pennell's etchings, listed below, have been destroyed. In many cases but one or two proofs remain unsold.

## THE PHILADELPHIA SERIES

"Mr. Joseph Pennell's work was hardly known, I think, until a couple of years ago, but secured him at once a place among the foremost. He too has struck out an original line for himself in his sketches of old Philadelphia, with its diversities of level and unexpected flights of steps, its quaint architectural forms, and its narrow streets and curious court-yards so rich in effects of light and shade. During the last few months he has treated with success similar themes found in lower Louisiana. Mr. Pennell writes me: 'I should be most happy to tell you about my "usual method of working"—but I have n't any. I either work from dark to light, or in the bath, or make the whole drawing in the old-fashioned way and use stopping-out varnish. In fact all my work thus far has merely been a series of experiments. . . . Most of my plates (in fact all, so far as I remember) have been done in a day—and most of them in half of one. About half were done out of doors and the rest from sketches. In future I intend to do everything from nature direct on the plate.'"—MRS. SCHUYLER VAN RENSSELAER, *American Etchers* (The Century Magazine, February, 1883).

### THE LAST OF THE SCAFFOLDING

Height  $11\frac{1}{4}$ , width  $8\frac{7}{8}$

Signed artist's proofs. . . . . \$10

### CHESTNUT STREET BRIDGE

Height  $9\frac{3}{4}$ , width  $9\frac{7}{8}$

Signed artist's proofs. . . . . \$10

### UNDER THE BRIDGES ON THE SCHUYLKILL

Height  $11\frac{3}{8}$ , width  $12\frac{7}{8}$

Signed artist's proofs. . . . . \$12

### COAL WHARVES ON THE SCHUYLKILL

Height 5, width  $11\frac{1}{2}$

Signed artist's proofs. . . . . \$8

PUBLIC BUILDINGS, PHILADELPHIA

Height  $9\frac{7}{8}$ , width  $7\frac{3}{4}$   
Signed artist's proofs.....\$10

CALLOWHILL STREET BRIDGE

Height 5, width 12  
Signed artist's proofs.....\$10

WATER STREET STAIRS

Height  $9\frac{7}{8}$ , width  $7\frac{1}{2}$   
Signed artist's proofs.....\$10

WATER STREET STAIRS (the larger plate)

Height  $11\frac{7}{8}$ , width 6  
Signed artist's proofs.....\$10

STREET SWEEPERS

Height 8, width  $9\frac{3}{4}$   
Signed artist's proofs.....\$8

SAUERKRAUT ROW

Height  $8\frac{3}{8}$ , width  $11\frac{5}{8}$   
Signed artist's proofs.....\$15

CHANCERY LANE

Height 10, width  $7\frac{3}{8}$   
Signed artist's proofs.....\$10

FLOW INN YARD

Height  $9\frac{7}{8}$ , width 7  
Signed artist's proofs.....\$10

THE BRASS FOUNDRY

Height 6, width  $8\frac{3}{4}$   
Signed artist's proofs.....\$10

BELOW ATLANTIC CITY

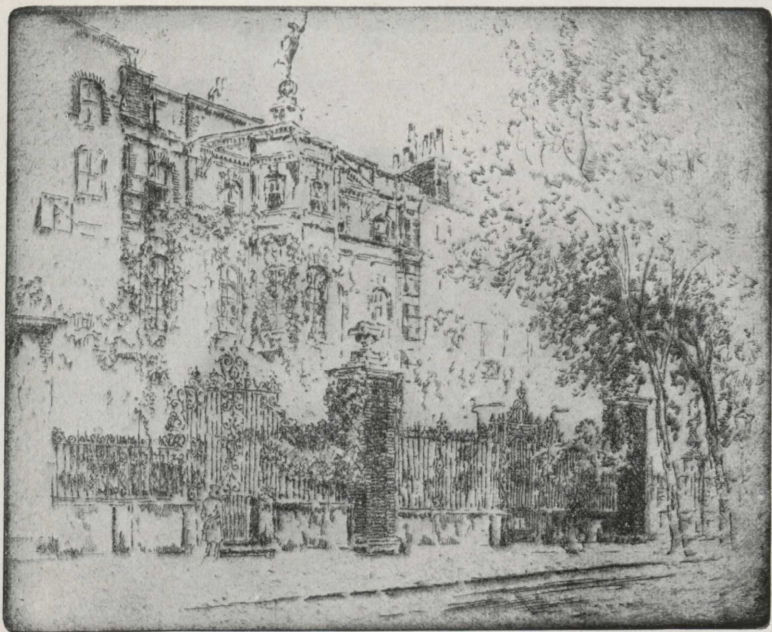
Height  $9\frac{7}{8}$ , width  $13\frac{3}{4}$   
Signed artist's proofs.....\$12

THE NEW ORLEANS SERIES (1882)

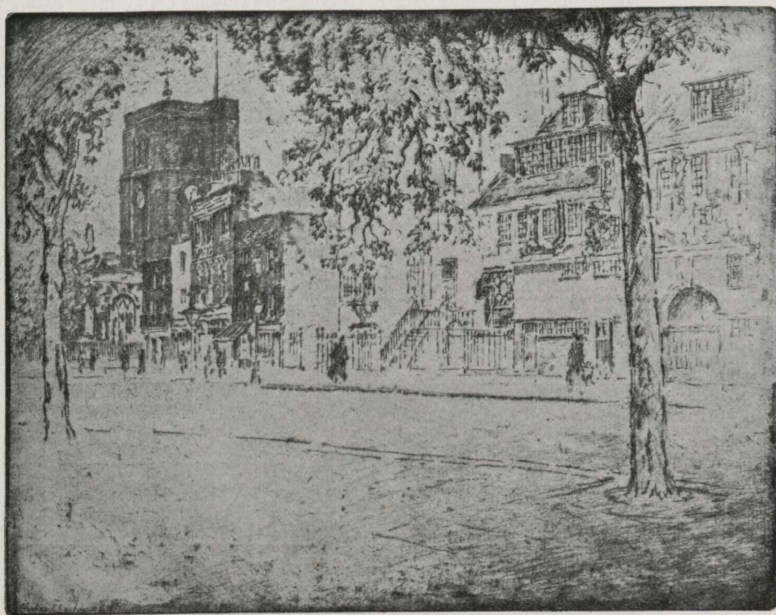
AN INNER COURT

Height  $7\frac{5}{8}$ , width 6  
Signed artist's proofs.....\$5





ROSSETTI'S HOUSE



THE HOUSE WHERE WHISTLER DIED



THAMES FROM RICHMOND HILL



LINCOLN'S INN FIELDS



THE ORGAN GRINDER

Height 6, width  $7\frac{3}{4}$

Signed artist's proofs.....\$5

SIEUR GEORGES

Height  $7\frac{3}{4}$ , width 6

Signed artist's proofs.....\$7

PILOT TOWN, LOUISIANA

Height  $8\frac{1}{8}$ , width  $14\frac{7}{8}$

Signed artist's proofs.....\$24

AT LYNCHBURGH, VIRGINIA

Height  $13\frac{7}{8}$ , width  $10\frac{1}{8}$

Signed artist's proofs.....\$12

AN AMERICAN VENICE

Height 12, width 18

Signed artist's proofs.....\$15

THE ITALIAN SERIES (1883)

STOREYED FLORENCE

Height 11, width  $8\frac{7}{8}$

Signed artist's proof.....\$36

(The model proof for the printer)

A NARROW WAY, FLORENCE

Height  $10\frac{7}{8}$ , width 8

Signed artist's proofs.....\$15

A COVERED STREET, FLORENCE

Height 10, width 7

Signed artist's proofs.....\$10

THE TOWERS OF SAN GHIMIGNANO

Height  $10\frac{1}{4}$ , width  $7\frac{7}{8}$

Signed artist's proofs.....\$20

PONTE VECCHIO, NO. 2, FLORENCE

Height 10, width  $7\frac{7}{8}$

Signed artist's proofs.....\$24

## THE LONDON SERIES (1891)

### NELSON MONUMENT, TRAFALGAR SQUARE

Height  $9\frac{1}{2}$ , width  $6\frac{1}{2}$

Signed artist's proofs.....\$18

### CHOIR OF ST. PAUL'S

Height  $9\frac{5}{8}$ , width  $7\frac{1}{2}$

Signed artist's proofs.....\$10

### STATUE OF CHARLES I

Height  $8\frac{5}{8}$ , width  $6\frac{1}{2}$

Signed artist's proofs.....\$10

### CHELSEA (larger plate)

Height 10, width  $16\frac{7}{8}$

Signed artist's proofs.....\$30

### CHELSEA (the smaller plate)

Height 7, width  $9\frac{7}{8}$

Signed artist's proofs.....\$15

### PALACE THEATRE

Height  $8\frac{3}{4}$ , width 7

Signed artist's proofs.....\$12

### VICTORIA STATION

Height 8, width  $13\frac{5}{8}$

Signed artist's proofs.....\$25

### COPYING TURNER'S PAINTINGS

Height 5, width 8

Signed artist's proofs.....\$10

### START OF THE COACHES

Height  $4\frac{1}{2}$ , width  $7\frac{1}{2}$

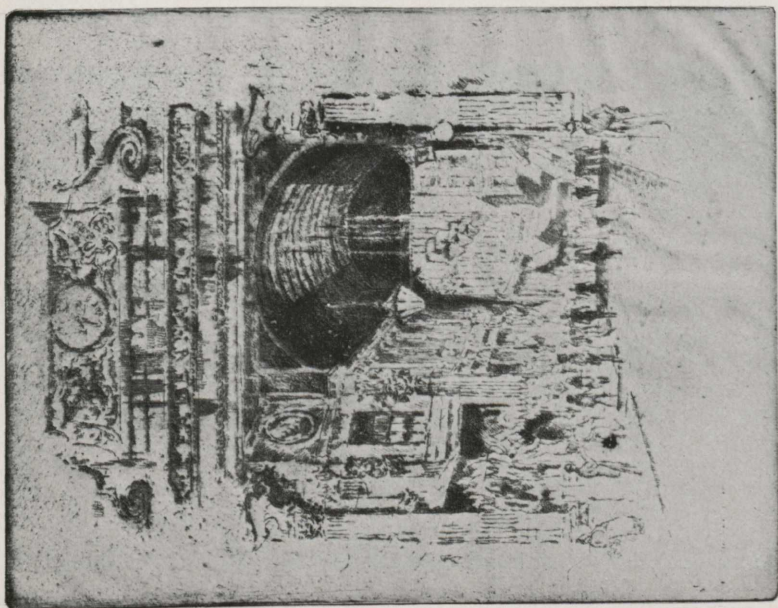
Signed artist's proofs.....\$10

### MILLBANK

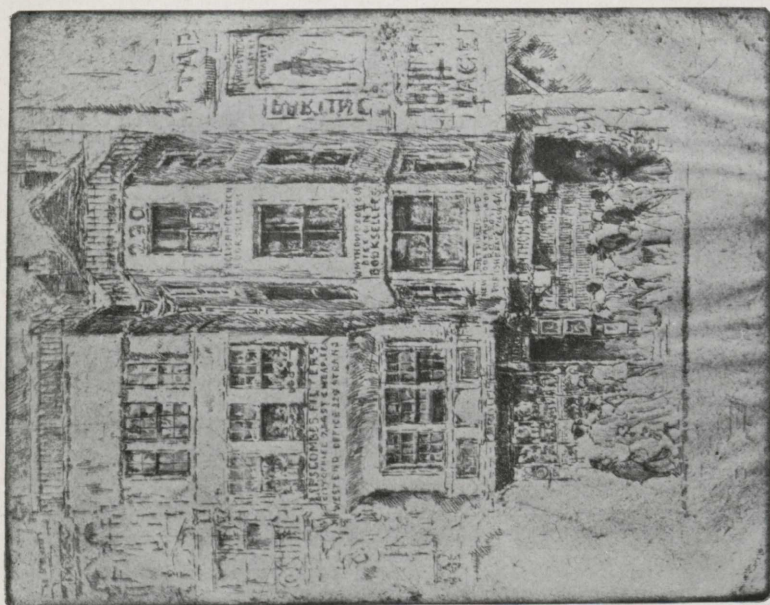
Height  $5\frac{7}{8}$ , width  $8\frac{3}{4}$

Signed artist's proofs.....\$15

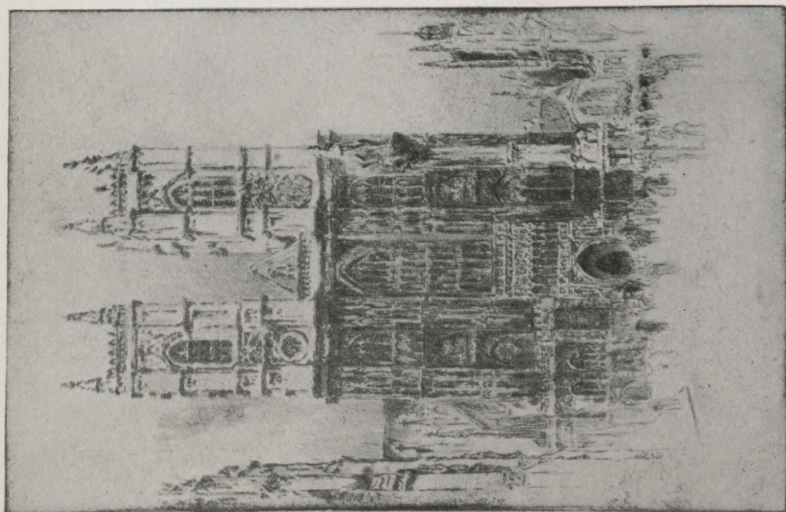




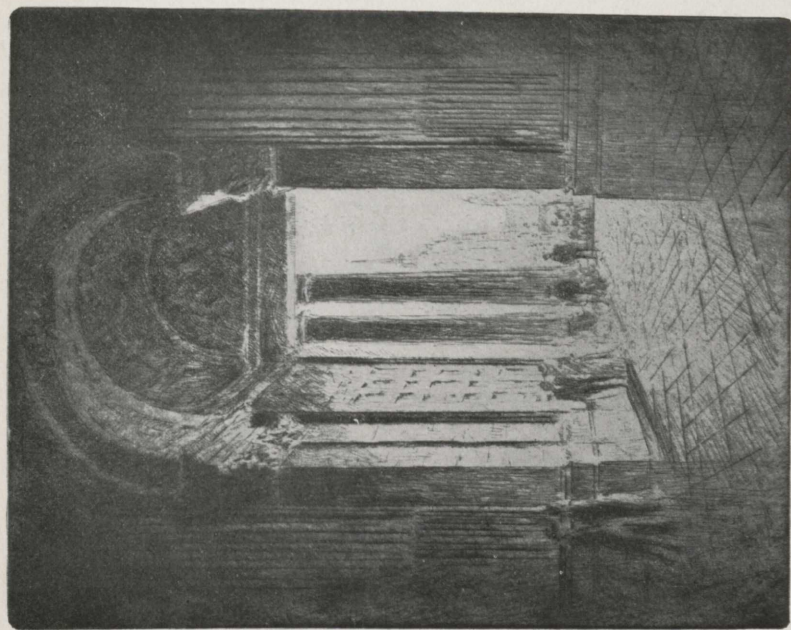
LEADENHALL MARKET



No. 230 STRAND



WESTMINSTER ABBEY



ST. PAUL'S, THE WEST DOOR



## THE NEW YORK SERIES

The plates of the entire New York Series are destroyed.

“These recent etchings of Mr. Pennell’s—both of London and of New York—are instinct with the quality which both Whistler and Sir Seymour Haden have always maintained to be the prime characteristic of the best painter-etching—namely, spontaneity; and what Whistler wrote a few years ago about Mr. Pennell’s Spanish lithographs might with equal truth be said of these ‘sky scrapers’ and of the recent London etchings which are here exhibited along with them: ‘There is a crispness in their execution, and a lightness and gaiety in their arrangement as pictures, that belong to the artist alone.’

“John Ruskin, when once invited to visit the United States, declared that he could not exist in a country which contained no ancient castles; but with us in America, where ‘the greatest good to the greatest number’ is the wholesome rule, such sentimentality is generally swept aside: down comes the inconvenient old building and up goes a much better one in its place. But it must not be supposed for these reasons that our contemporary architects are not genuine artists also. Mr. Pennell certainly has discerned art in their ‘sky scrapers,’ and so competent a judge as Mr. F. Marion Crawford, on seeing these etchings, made the pithy remark, ‘I see that you have made Architecture of the New York buildings.’ He *has*, and yet he has depicted them truly.

“Still another authority of high repute has given his opinion thus: ‘In whatever he does he is always the *artist*; and now that Whistler is dead and Seymour Haden no longer etching, I consider that the ablest painter-etcher now living and working is unquestionably Joseph Pennell.’ ”—FREDERICK KEPPEL, *New York “Sky Scrapers,” and Recent Etchings of London.*

Average size: Height 11, width 8

Signed artist’s proofs.....\$12

PARK ROW (See Illustration)

THE “L” AND THE TRINITY BUILDING

THE FOUR STOREY HOUSE

THE STOCK EXCHANGE

THE GOLDEN CORNICE (100 BROADWAY) (See Illustration)

UNION SQUARE AND THE BANK OF THE METROPOLIS

THE TIMES BUILDING AND 42ND STREET

FORTY-SECOND STREET (See Illustration)

LOWER BROADWAY (See Illustration)

TRINITY CHURCH

CANYON No. 1

CANYON No. 2

THE TRIBUNE AND THE SUN

THE WHITE TOWER

THE SHRINE

STATUE OF LIBERTY

ST. PAUL BUILDING

THE THOUSAND WINDOWS

"THE HOLE IN THE GROUND" (16TH STREET AND FIFTH AVENUE)  
 UNION SQUARE, RAINY DAY  
 THE TIMES BUILDING  
 ST. THOMAS AND ST. REGIS  
 FIFTH AVENUE

## THE LONDON SERIES

The plates of the entire London Series are destroyed.

"All this elaboration is in the interest of the total effect, and the total effect is always magnificently atmospheric. The drawing of the buildings has the beauty and strength of structure, and at the same time it is suffused by the air and the light and the dark. No one has so splendidly rendered the different effects of sunlight on stone, the tired, dull glare of the late afternoon, the brilliant hard white, the ivory softness, and the glorifying vagueness of the play of light and shade on the fluting of columns and the carving of the capitals. And these etchings excel in suggesting the quality of surfaces, skies, water, foliage, the stone of the museums and churches, the brick of the Chelsea house fronts. In composition they have always a distinction and a surprise that comes from the happy point of view. It is a composition that gives to its glimpse of the scene a new unity in unexpected relations; and the fact that the scenes are always reversed, through the artist's habit of putting the thing as he sees it directly on the plate, takes nothing from their beauty. Among the most beautiful are 'Classic London—St. Martin's-in-the-Fields,' 'St. Paul's,' 'Lindsay Row,' 'Westminster Abbey—West Front,' 'The Tower Bridge,' 'The British Museum,' and 'Hampton Court Palace.' The 'classic' part of London is Pennell's own. And so, indeed, are the palaces and the abbey. He has had no predecessor there as he had on the Thames. And nothing could be more appropriate to these subjects than the infinite delicacy and restraint of their elaboration."—WALTER CONRAD ARENSBERG, *Mr. Pennell's Etchings of London*.

Average size: Height 12, width 7½

Signed artist's proofs.....\$12

LEADENHALL MARKET (See Illustration)

LUDGATE HILL, SHOWING THE HOLBORN VIADUCT

CLASSIC LONDON.—ST. MARTIN'S-IN-THE-FIELDS (See Illustration)

CHEYNE WALK, CHELSEA

THE HOUSE WHERE WHISTLER DIED, No. 74 CHEYNE WALK (See Illustration)

LINDSAY ROW

Showing the house where Whistler painted the portrait of his mother.

GREAT COLLEGE STREET

ROSSETTI'S HOUSE (See Illustration)

ON CLAPHAM COMMON

THE POND, CLAPHAM COMMON

WESTMINSTER ABBEY, WEST FRONT (See Illustration)

THE ADMIRALTY

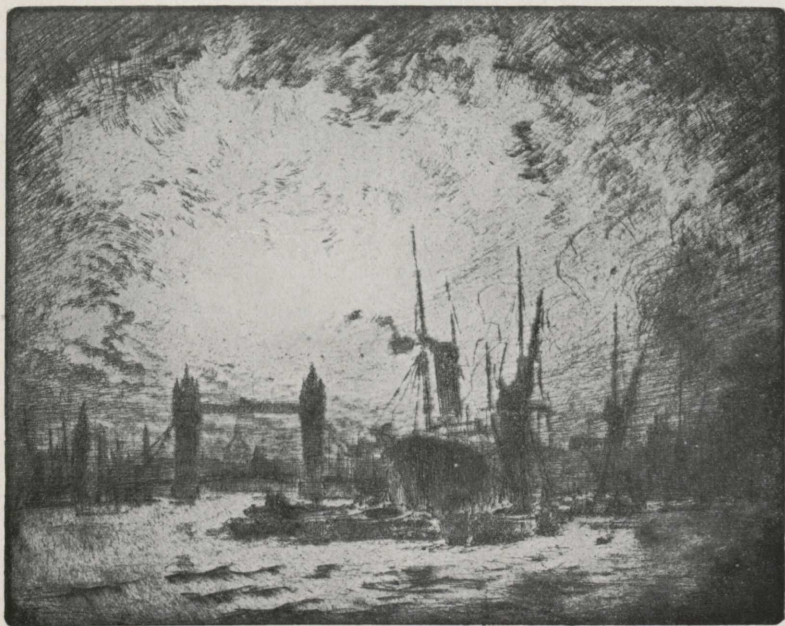
Seen from the archway which forms the entrance to Scotland Yard.

ST. CLEMENT DANE'S

THE HAYMARKET THEATRE

ST. DUNSTAN'S, FLEET STREET

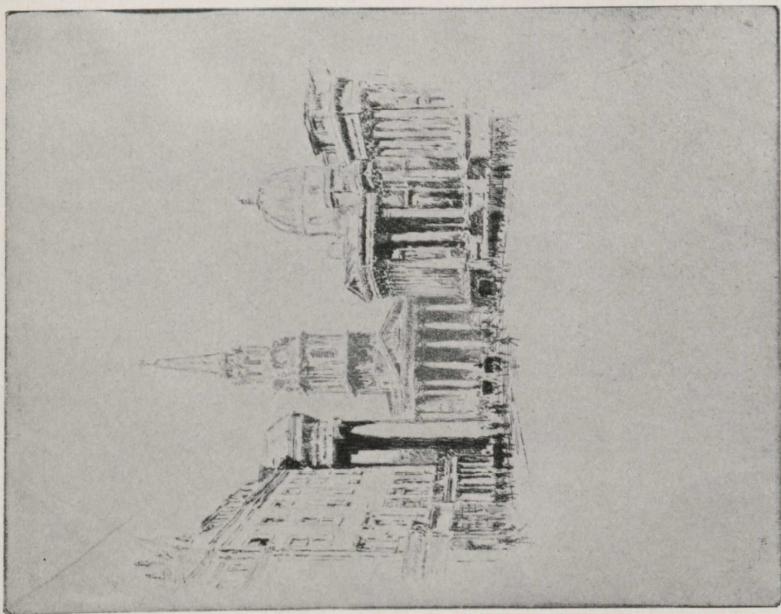




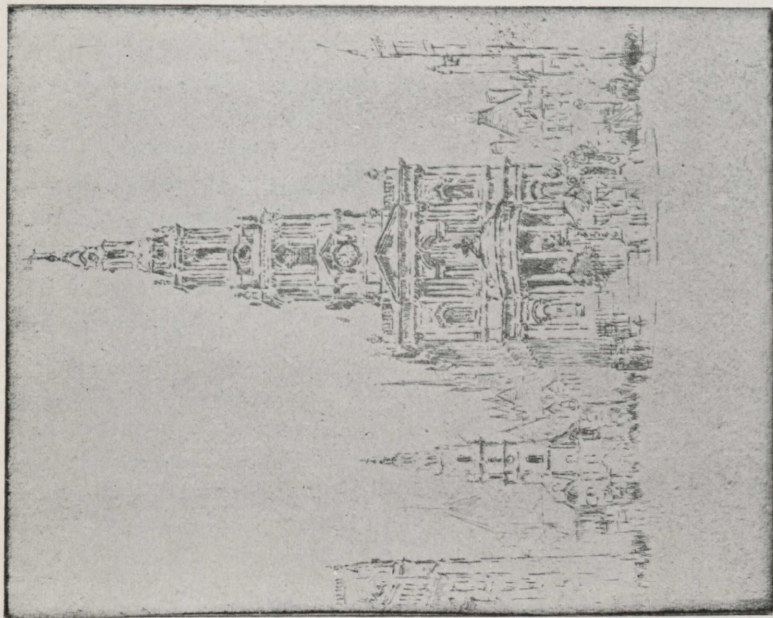
THE TOWER BRIDGE



THE DOCK HEAD



CLASSIC LONDON.—ST. MARTIN'S-IN-THE-FIELDS



CHURCH OF ST. MARY LE STRAND



THE GOTHIC CROSS

In front of Charing Cross Station.

THE GREAT GATE, LINCOLN'S INN

LINCOLN'S INN FIELDS (See Illustration)

THE OLD COURT, LINCOLN'S INN

THE HALL, LINCOLN'S INN

ENTRANCE TO THE HALL, LINCOLN'S INN

GREENWICH PARK. No. 1

GREENWICH PARK. No. 2

KING'S COLLEGE, THE EMBANKMENT GATE

TRAFALGAR SQUARE

ALBERT HALL

ST. BARTHOLOMEW'S GATE

THE DOCK HEAD (See Illustration)

THE CLOCK TOWER, FROM THE SURREY SIDE

LONDON BRIDGE STAIRS

WATERLOO TOWERS

WHITEHALL COURT

THE TOWER BRIDGE (See Illustration)

ST. PAUL'S, THE WEST DOOR (See Illustration)

BRIDGE STREET, WESTMINSTER

THE GREAT CRANES, SOUTH KENSINGTON

CUMBERLAND TERRACE, REGENT'S PARK

No. 230 STRAND (See Illustration)

THE THAMES, FROM RICHMOND HILL (See Illustration)

THE CRYSTAL PALACE

AT RICHMOND

CUMBERLAND GATE, REGENT'S PARK

THE MARBLE ARCH

THE COLISEUM

ST. MARY-LE-STRAND (See Illustration)

THE LAST OF OLD LONDON

ST. BARTHOLOMEW'S, THE FOUNDER'S TOMB

SPITALFIELDS CHURCH

ST. AUGUSTINE'S AND ST. FAITH'S

THE GATE OF THE TEMPLE

THE GUILDHALL

There were only three or four satisfactory impressions of this plate.

CANNON STREET STATION

LAMBETH

HEMPSTEAD PONDS (See Illustration)

ROYAL WINDSOR

## BUSHEY PARK

Showing the famous Horse-chestnut Avenue, which is the finest approach to Hampton Court Palace.

## THE VALE OF HEALTH

The memory of Keats, Leigh Hunt, Cowden Clark and their friends will always cling around this place.

# THE FRENCH SERIES

## AMIENS

The plates of the Amiens Series are destroyed.

### THE WEST FRONT, AMIENS

The Cathedral of Amiens, begun in 1220, is in purity and majesty of design perhaps the finest existing medieval structure. It is 469 feet long, 213 across the transepts, and about 150 in height of nave-vaulting. The incomparable façade has three huge porches covered with the richest sculpture, two galleries, the lower arcaded, the upper filled with statues of kings, and a great rose and gable between two low, square towers. The interior is simple and most impressive.

Height  $11\frac{7}{8}$ , width  $8\frac{3}{4}$

Signed artist's proofs.....\$12

### AMIENS

Height  $10\frac{1}{2}$ , width  $7\frac{7}{8}$

Signed artist's proofs.....\$12

## BEAUVAIS

The plates of the Beauvais Series are destroyed.

### THE TRANSEPT, BEAUVAIS

The Cathedral of Beauvais is a fragment consisting merely of choir and transepts, begun in 1225 with the intention of surpassing all other existing churches. The plan failed, owing to stinted expenditure on the foundations, which proved too weak for the stupendous superstructure. The choir, presenting the most beautiful 13th century vaulting and tracery, is 104 feet long and 157 from vaulting to pavement. It possesses superb medieval glass. The great transepts are Flamboyant.

Height 12, width  $7\frac{3}{4}$

Signed artist's proofs.....\$12

### TOWERS OF THE BISHOP'S PALACE, BEAUVAIS

Height 11, width  $8\frac{5}{8}$

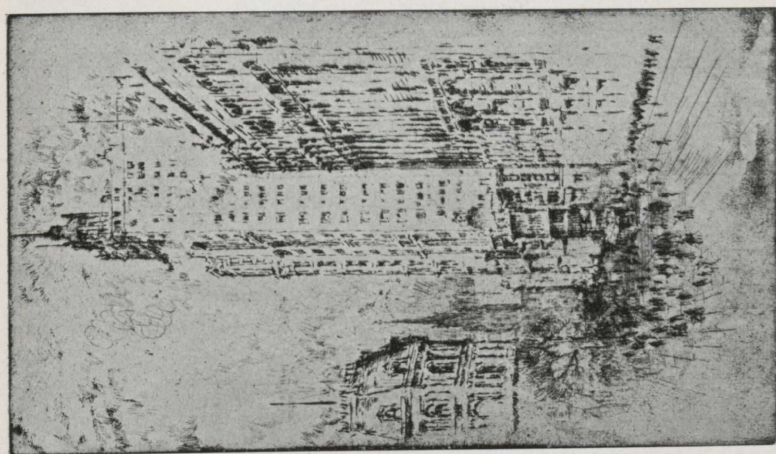
Signed artist's proofs.....\$12

### SOUTH DOOR, BEAUVAIS

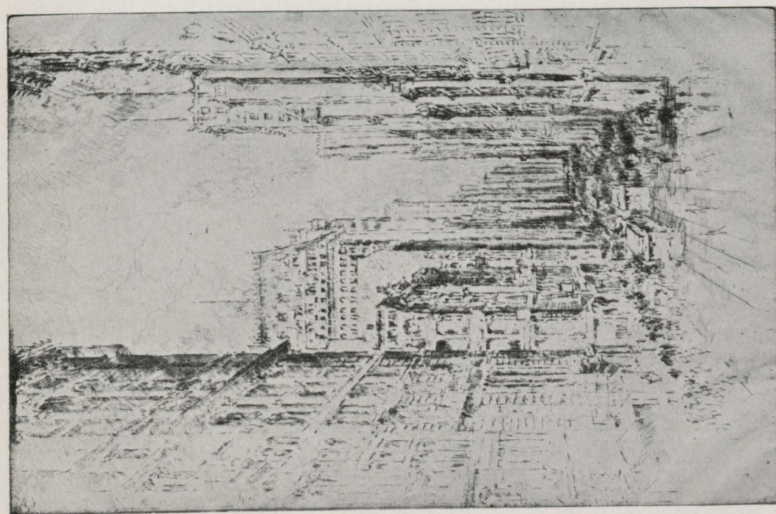
Height  $10\frac{7}{8}$ , width 8

Signed artist's proofs.....\$12

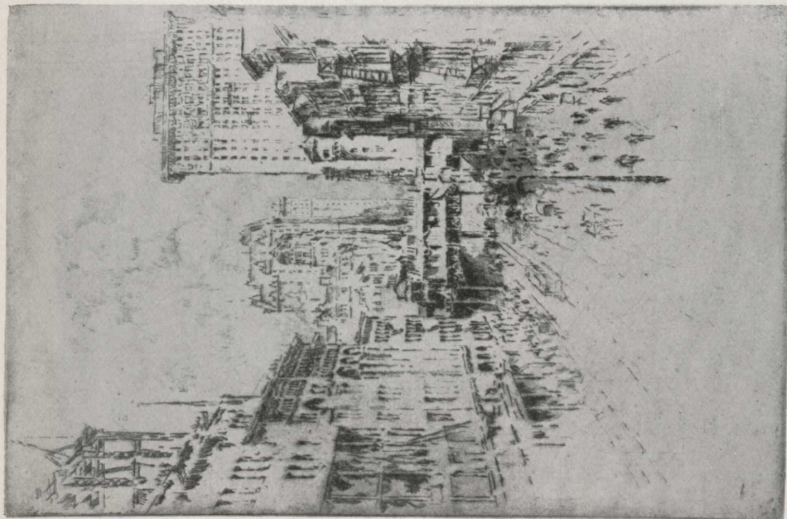




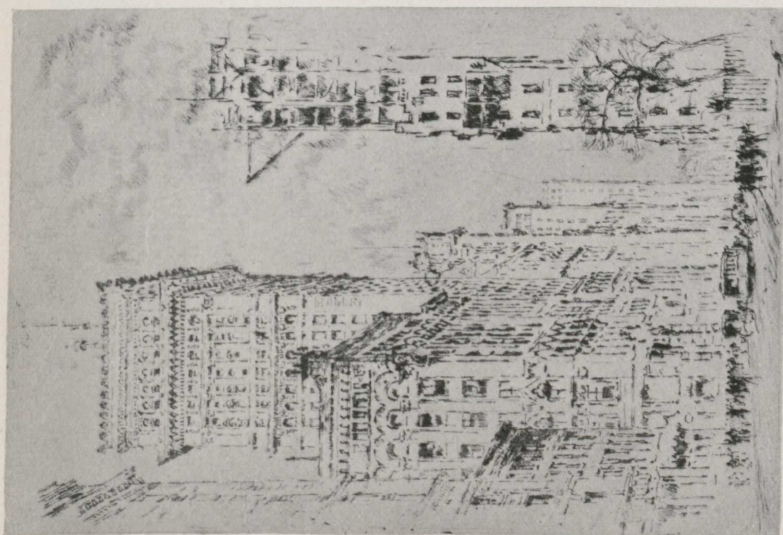
PARK ROW



LOWER BROADWAY

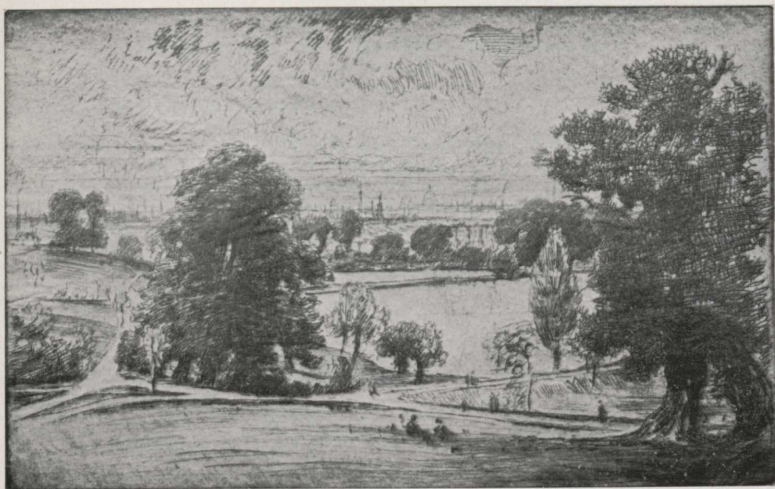


FORTY-SECOND STREET

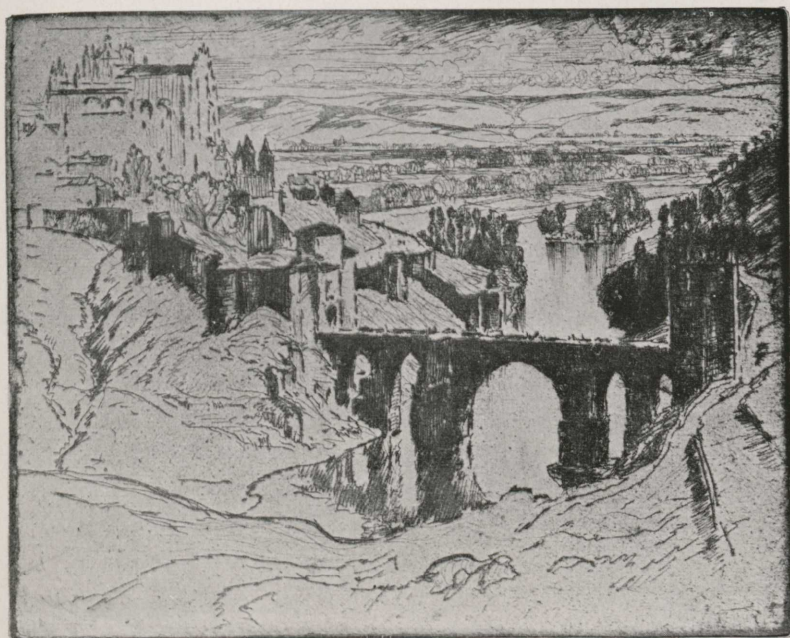


"THE GOLDEN CORNICE"





HEMPSTEAD PONDS



ST. MARTIN'S BRIDGE, TOLEDO

## ROUEN

The plates of the Rouen Series are destroyed.

### THE WEST FRONT, ROUEN CATHEDRAL

The Cathedral is one of the most impressive existing. The wide front ranges in date from the Romanesque to the Flamboyant. The Florid south tower (Tour de Beurre) is notable. The transepts possess fine rose-windows and admirable sculpture in profusion about their rich gabled portals. The length of the cathedral is 447 feet; the height of the nave 92.

Height 11, width  $8\frac{1}{2}$

Signed artist's proofs.....\$12

### THE CLOISTERS AND THE TRANSEPT TOWER, ROUEN CATHEDRAL

Height  $10\frac{7}{8}$ , width  $8\frac{1}{2}$

Signed artist's proofs.....\$12

### THE FLOWER MARKET AND THE BUTTER TOWER, ROUEN

Height  $10\frac{7}{8}$ , width  $8\frac{1}{2}$

Signed artist's proofs.....\$12

### GROSSE HORLOGE

Height  $9\frac{7}{8}$ , width 7

Signed artist's proofs.....\$12

### MARKET PLACE, ROUEN

Height 11, width  $7\frac{7}{8}$

Signed artist's proofs.....\$12

### ROUEN, FROM BON SECOURS

Height  $7\frac{3}{4}$ , width  $12\frac{1}{8}$

Signed artist's proofs.....\$12

### PORCH OF ST. MACLOU, ROUEN

Height  $9\frac{7}{8}$ , width  $7\frac{7}{8}$

Signed artist's proofs.....\$12

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### SAINT MARTIN'S BRIDGE, TOLEDO

Height 8, width 10

Signed artist's proofs.....\$18

(See Illustration)



# LITHOGRAPHS

## THE SPANISH SERIES

Of the Lithographs comprised in The Spanish Series there were issued fifteen signed artist's proofs of each subject.

" . . . I have seen these fresh lithographs Mr. Pennell has brought back from Spain with him. They are charming.

"There is a crispness in their execution, and a lightness and gaiety in their arrangement as pictures, that belong to the artist alone; and he only could, with the restricted means of the lithographer—and restricted, indeed, I have found them—have completely put Sunny Spain in your frames.

"*'Tout lasse—tout passe'*—and I am glad you manage this exhibition before others, persevering, have strained the limits of lithography beyond the ken of us beginners."

J. MCNEILL WHISTLER.

Extract from Mr. Whistler's letter to The Fine Art Society of London.

Average size: Height 7, width 5

Signed artist's proofs.....\$5

GATE OF THE VINE

COURT OF LIONS

THE APARTMENTS OF WASHINGTON IRVING IN THE ALHAMBRA

DOORWAY: COURT OF THE FISH-POND

THE LITTLE INN YARD

THE GATE OF JUSTICE, ALHAMBRA (See Illustration)

THE HOUSE OF THE WEATHERCOCK: PASS OF LOPE

THE GATE OF IRON AND TOWER OF PICOS

THE MARKET-PLACE, GRANADA

COURT OF THE GENERALIFE

PARADOR DEL SOL

TOMB OF FERDINAND AND ISABELLA

THE COPPERSMITH

THE MOSQUE, CORDOVA

LIONS OF THE MOSQUE

THE GARDEN OF THE MOSQUE

THE COURT OF MYRTLES

THE HALL OF AMBASSADORS (See Illustration)

THE CYPRESS OF ZORIADA

THE BALCONY

THE GREEN SHOP

GARDEN OF THE GENERALIFE

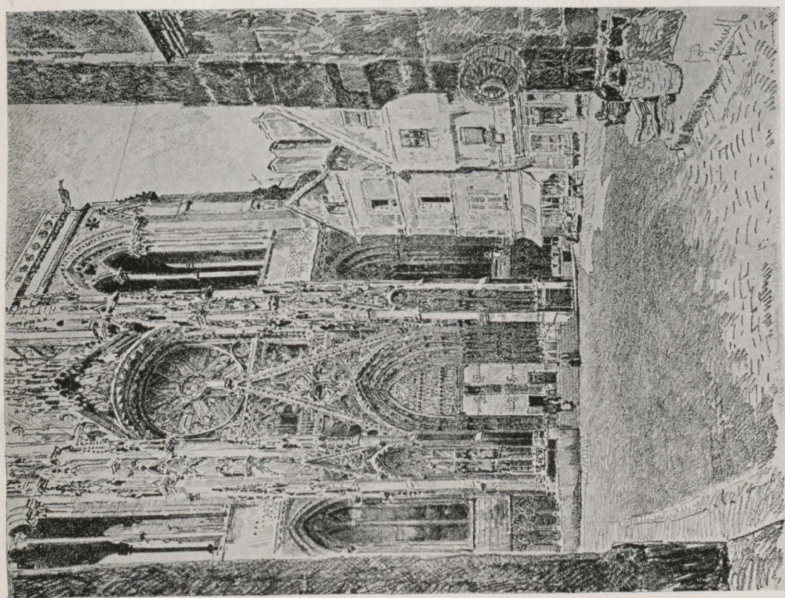
THE GREAT WINDOW

POSADA DE LAS TABLADAS

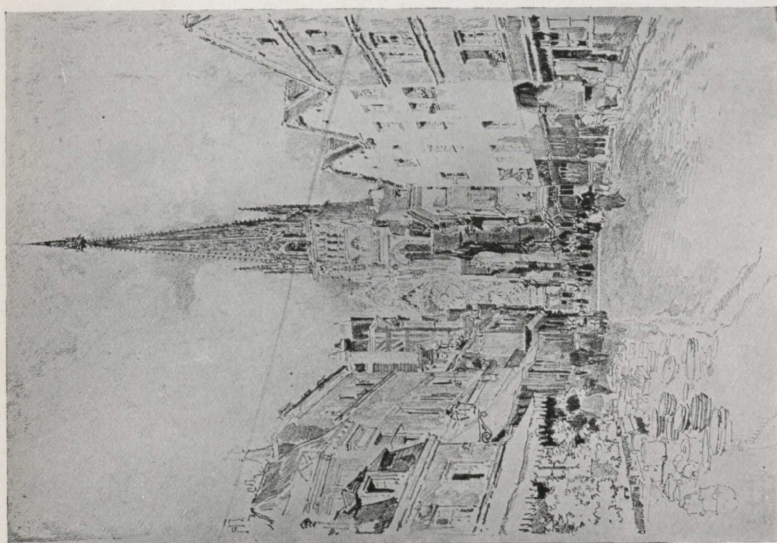
THE SHOP WITH THE BLUE TILES

IN THE ALHAMBRA WOOD

ON THE BANKS OF THE DARRO

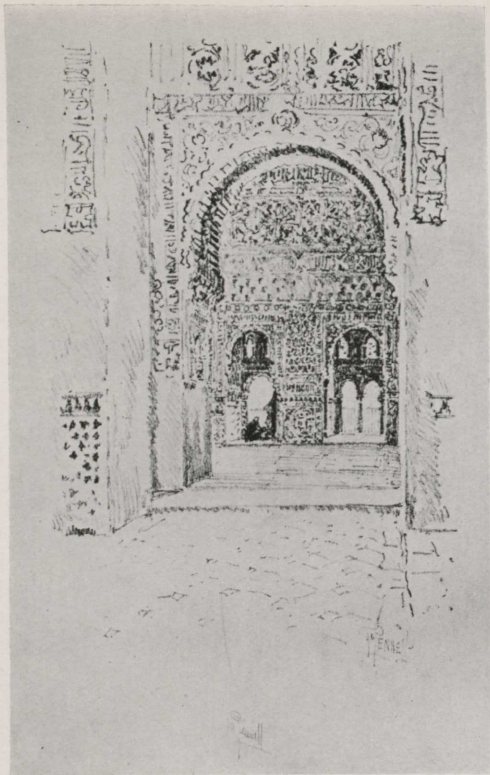


ROUEN CATHEDRAL (Lithograph)

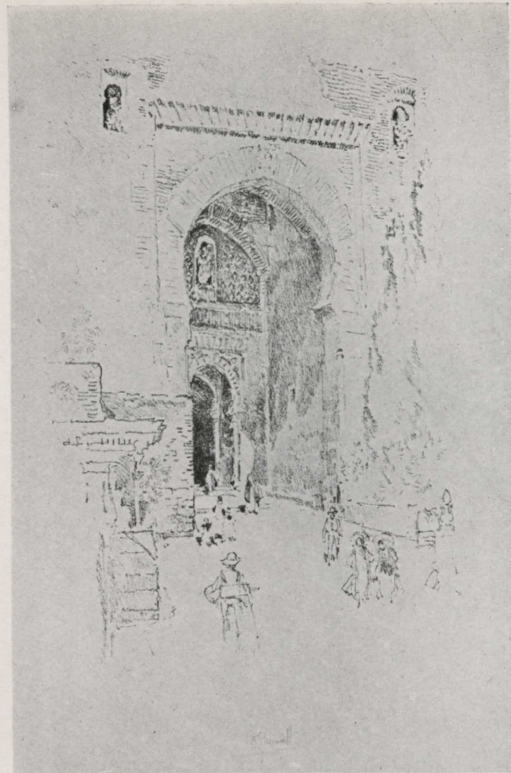


ROUEN (Lithograph)

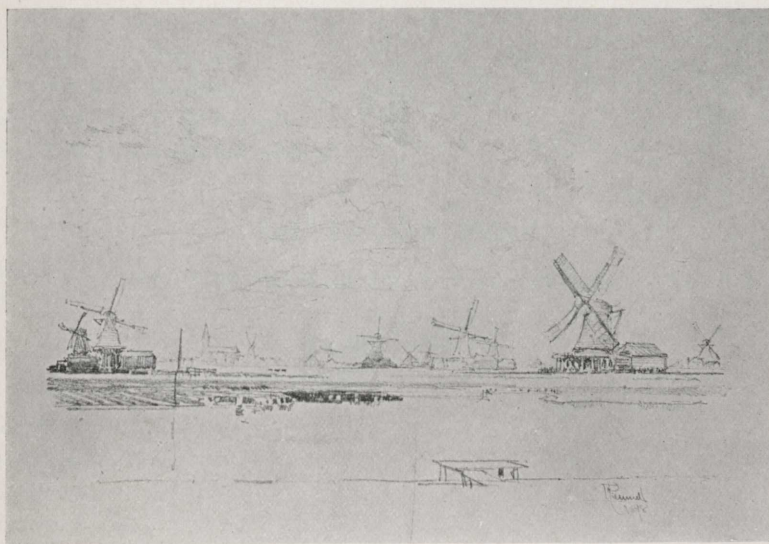




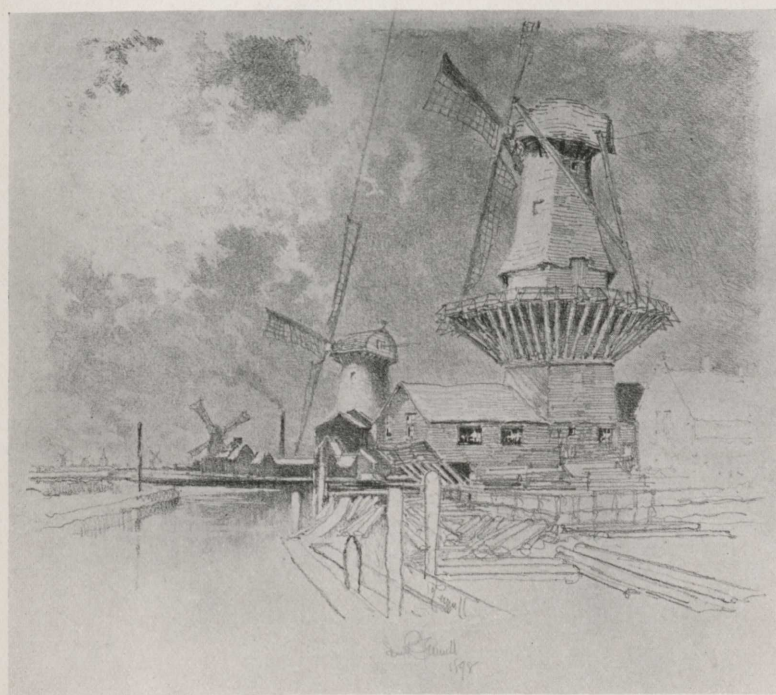
THE HALL OF AMBASSADORS (Lithograph)



THE GATE OF JUSTICE, ALHAMBRA (Lithograph)



ZAANDAM, No. 3 (Lithograph)



TIMBER MILLS, ZAANDAM (Lithograph)



THE BRIDGE ON THE DARRO  
THE BRIDGE AT CORDOVA  
THE INN YARD, GRANADA  
THE SHOP OF THE LITTLE CAT  
COURT OF THE HOUSE OF PEREGIL

THE HOLLAND SERIES

There were issued fifteen signed artist's proofs of each subject in The Holland Series.

Height 9, width 12  
Signed artist's proofs.....\$10

OUTSIDE SCHIEDAM  
A WINDMILL, SCHIEDAM  
ZAANDAM. No. 1  
ZAANDAM. No. 2  
ZAANDAM. No. 3 (See Illustration)  
TIMBER MILLS, ZAANDAM (See Illustration)

OTHER LITHOGRAPHS

ROUEN CATHEDRAL  
Height 20, width 14½  
Signed artist's proofs.....\$30  
Five proofs only were printed, and the stone was then destroyed.  
(See Illustration)

ROUEN  
Height 19½, width 13  
Signed artist's proofs.....\$30  
Five proofs only were printed, and the stone was then destroyed.  
(See Illustration)

ROUEN  
Height 18, width 13  
Signed artist's proofs.....\$30  
Five proofs only were printed, and the stone was then destroyed.

## BOOKS ON ETCHINGS AND ENGRAVINGS

N. B.—Any of these books will be sent, postpaid, on receipt of price.

### ILLUSTRATED CATALOGUE OF ETCHINGS AND ENGRAVINGS PUBLISHED BY FREDERICK KEPPEL & CO.

“Frederick Keppel & Co. publish a valuable and instructive Catalogue of their prints. The book is profusely illustrated, with really capital pictures, and will be most valuable for reference.”—ARTHUR HOEBER, *The Globe and Commercial Advertiser*, March 29, 1908.

New edition. Printed at The De Vinne Press.

165 pages, 9½ x 6¼, 84 illustrations, flexible covers, 10 cents

### ILLUSTRATED CATALOGUE OF ETCHINGS BY AMERICAN ARTISTS, FOR SALE BY FREDERICK KEPPEL & CO.

“The firm has just issued a handsomely illustrated Catalogue of the prints in their stock, and there is with the name of each artist a biography. The book is uniform with that recently issued of the men of Europe, and will be found valuable for the collector and the amateur generally.”—*The Globe*, May 20, 1908.

First edition. Printed at The De Vinne Press.

122 pages, 9½ x 6¼, 65 illustrations, flexible covers, 10 cents

## THE KEPPEL BOOKLETS

The First and Second Series of The Keppel Booklets are now ready. Each series consists of five Booklets, described below, inclosed in a special slide case, and will be sent, postpaid, to any address, on receipt of twenty-five cents in stamps.

These Booklets measure 5¾ x 3½ inches. They are printed at The De Vinne Press, New York. Separate Booklets can be had at 5 cents each, postpaid.

### FIRST SERIES

#### CONCERNING THE ETCHINGS OF MR. WHISTLER

##### CONTENTS

Propositions by Mr. Whistler. Reprinted from his book, “The Gentle Art of Making Enemies.”

Mr. Whistler's Etchings. Reprinted from *The Daily Chronicle* (London), February 22, 1895. By Joseph Pennell.

Whistler's Thames Etchings. Reprinted from the *Bulletin de l'Art Ancien et Moderne*, Paris, December, 1903. By Monsieur F. Courboin.

Sixth edition, 69 pages, 26 illustrations

#### SIR SEYMOUR HADEN, Painter-Etcher

By Frederick Keppel

Being a condensation of the lecture prepared for and delivered before the Grolier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc.

Fourth edition, 40 pages, 13 illustrations

#### JEAN-FRANÇOIS MILLET, Painter-Etcher

By Mrs. Schuyler van Rensselaer

Reprinted, by permission, from *The Independent*. To which is appended a sketch of the “Life of Millet” by Frederick Keppel.

Third edition, 43 pages, 11 illustrations



FIRST SERIES—*Continued.*

JOSEPH PENNELL,  
Etcher, Illustrator, Author  
By Frederick Keppel  
Reprinted, by permission, from *The Outlook* of September 23, 1905.  
First edition, 64 pages, 16 illustrations

DRY-POINTS BY PAUL HELLEU  
By Frederick Wedmore  
Reprinted from *Etching in England*,  
London, 1895. Introduction by the  
late Edmond de Goncourt.  
Sixth edition, 17 pages, 4 illustrations  
(1 in colors)

SECOND SERIES

AUGUSTE RAFFET  
By Atherton Curtis  
This review of Raffet's works has  
been revised and abridged by the au-  
thor from his chapter on Raffet in  
"Some Masters of Lithography."  
First edition, 40 pages, 14 illustrations

THE LATE FÉLIX BUHOT  
Painter-Etcher  
By M. Léonce Bénédite,  
Curator of the  
Luxembourg Gallery, Paris  
Reprinted, by permission, from *La Revue de l'Art Ancien et Moderne*,  
Paris.

Written on the occasion of the pub-  
lic exhibition of Félix Buhot's works  
at the National Museum of the Lux-  
embourg, and translated from the  
French by Madame Félix Buhot.  
First edition, 37 pages, 11 illustrations

ONE DAY WITH WHISTLER  
By Frederick Keppel  
Reprinted, by permission, from *The Reader* of January, 1904.  
Second edition, 23 pages, with a por-  
trait of the artist, from the drawing  
by Paul Rajon, and a facsimile  
(in reduced size) of an autograph  
letter from Whistler to Mr. Keppel

MR. PENNELL'S ETCHINGS OF  
NEW YORK "SKY SCRAPERS"  
By Frederick Keppel  
Second edition, 24 pages, 9 illustrations

CHARLES MERYON,  
A Biographical Sketch  
By Frederick Keppel  
Second edition, 37 pages, 13 illustrations

THIRD SERIES

Of the Third Series there have been issued

THE ETCHINGS OF PIRANESI  
By Russell Sturgis  
Third edition, 54 pages, 19 illustrations

MR. PENNELL'S  
ETCHINGS OF LONDON  
By Walter Conrad Arensberg  
Reprinted, by permission, from *The Evening Post* of March 1, 1906, to  
which is added MR. PENNELL AS A  
PRINTER, by Frederick Keppel, writ-  
ten on the occasion of an exhibition of  
Mr. Pennell's etchings of London.  
First edition, 43 pages, 14 illustrations

HOW PRINTS ARE MADE  
By Atherton Curtis  
A description of the various pro-  
cesses employed in the making of

Prints—Engraving, Etching, Aqua-  
tint, Dry-point, Mezzotint—together  
with Notes on Printing, and a chapter  
on Technical Terms.

Second edition, 28 pages

NOTE. This Booklet, being of un-  
usual interest and importance to Col-  
lectors and to all lovers of fine prints,  
is also issued as a separate Pamphlet:  
size 7½ x 5 inches, 22 pages—price  
10 cents.

DAUBIGNY  
By Robert J. Wickenden  
Written on the occasion of an exhibi-  
tion of Etchings and Drawings by  
Daubigny. (April-May, 1907.)  
First edition, 44 pages, 15 illustrations

## THE PRINT-COLLECTOR'S BULLETIN

OF THE PRINT COLLECTOR'S BULLETIN there have been issued

ANDERS L. ZORN

First Edition, 33 pages, 14 illustrations.

JOSEPH PENNELL

Second Edition, 45 pages, 24 illustrations.

D. SHAW MACLAUGHLAN

First Edition, 22 pages, 7 illustrations.

J. A. MCNEILL WHISTLER

First Edition, 52 pages, 24 illustrations.

SIR SEYMOUR HADEN

First Edition, 58 pages, 24 illustrations.

Any of these Bulletins will be sent free, on request.

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### AMERICAN ETCHERS

By Mrs. Schuyler van Rensselaer

Reprinted, by permission, from *The Century Magazine*, with the 16 original illustrations.

To this is added Frederick Keppel's article on the life and etched work of Charles Meryon.

Mrs. van Rensselaer's pamphlet is specially recommended as giving a clear and concise view of the art of etching.

31 pages, 11 $\frac{3}{8}$  x 7 $\frac{3}{8}$ , 16 illustrations, 20 cents

### THE BEST PORTRAITS IN ENGRAVING

By the Hon. Charles Sumner

The greater part of this article appeared in a New York magazine in January, 1872.

The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

Fifth edition, 31 pages, 11 $\frac{3}{4}$  x 8, 13 illustrations, 25 cents

### THE GOLDEN AGE OF ENGRAVING

By Frederick Keppel

Reprinted, by permission, from *Harper's Magazine*.

"To those who wish to gather, in a few minutes' reading, a fair, clear, and not inadequate conception of the Art of Engraving and its Great Masters, the perusal of Mr. Frederick Keppel's article on the subject will prove very satisfactory. Although the spirit of condensation rules in every line, it is surprising how little of the pith and essence of the theme are omitted. The paper is remarkably clear and compendious, and is admirably written."—STEPHEN ENGLISH.

"Combines rare artistic excellence with a high degree of literary merit."—*New York Tribune*.

Fourth edition, 16 pages, 11 x 8, 13 illustrations, 15 cents

### LITHOGRAPHY

By Atherton Curtis

Reprinted, by permission, from "Some Masters of Lithography."

Second edition, 12 pages, 6 x 4 $\frac{1}{4}$

This Pamphlet will be mailed, free, on application to the publishers.



## HOW PRINTS ARE MADE

By Atherton Curtis

A description of the various processes employed in the making of Prints—Engraving, Etching, Aquatint, Dry-point, Mezzotint—together with Notes on Printing, and a chapter on Technical Terms.

Second edition, 19 pages, 7 $\frac{3}{8}$  x 4 $\frac{7}{8}$ , 10 cents

NOTE. This Pamphlet can also be had as Number Three of The Third Series of THE KEPPEL BOOKLETS.

## CATALOGUE OF THE ETCHED WORK OF EVERT VAN MUYDEN

By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed by The De Vinne Press.

Size 10 x 7 inches, 158 pages, cloth, paper label, \$10





THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
FREDERICK KEPPEL & CO.  
4 EAST 39<sup>TH</sup> STREET, NEW YORK

EVERT VAN MUYDEN

EVERT VAN MUYDEN



## NOTE

**A**LTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

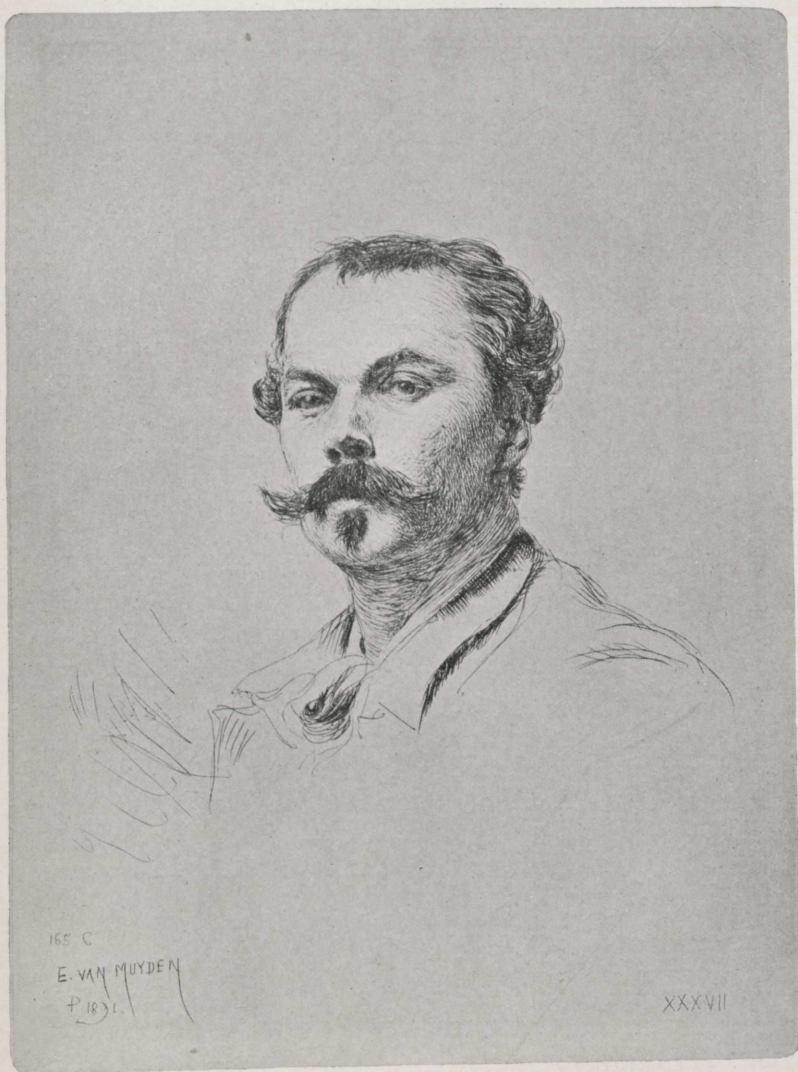
After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

We pay all charges of transmission; and our correspondents need feel under no obligation to purchase, if the Etchings themselves do not satisfy them in every respect.

Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

September 18, 1908



EVERT VAN MUYDEN, AT THE AGE OF 37  
From his own etching from life



## EVERT VAN MUYDEN

“**E**VERT VAN MUYDEN will surely be one of the elect in the collections of the future. His name has not yet passed the limits of a modest celebrity because he works for himself alone,—as do all whose productions are sincere and personal,—devoted to his art in which he is constantly striving to perfect himself, working quietly and peacefully, never trying, as so many do, to gain transitory fame by sensational work.

“Evert van Muyden, born at Albano, near Rome, in 1853, comes from a Dutch family who have lived in Switzerland since 1824. His youth was passed among artists, friends of his father, who is a well-known painter, and thus he developed early in life a love for rendering in rude sketches everything that presented itself to his quick observation. His first master in drawing was his father, and later in Paris he studied under Gérôme, who at once perceived the natural gifts and quick intelligence of his pupil.

“Between the ages of twenty-six and thirty-one, Evert van Muyden lived in Rome. There he gave further proof of his talents, and improved his style by unceasing study of the Roman Campagna with its herds of cattle. To my mind, he ranks among those who have rendered with greatest charm and with most modern feeling those extended plains, overflowing with recollections of the past, among whose enchanting ruins wander those Roman bulls, so proud, so beautiful, and so mighty in form. In his sketches and in his powerful etchings, Van Muyden has depicted these bulls, now in herds, now alone, outlined against the low horizon; foaming, bellowing, their fine heads crowned with crescent horns marked against the serene sky. He has drawn or etched them engaged in superb wild combat in the barren fields, with heads lowered to the ground, thighs extended, ready to strike together their giant forms with blows like those of the hammer upon the anvil.

“Every picturesque aspect of the Roman Campagna has been drawn by Van Muyden; the mounted herdsmen more expressive than picadors in the arena, the sunny little inns in front of which stop the curious old rickety wagons of the wandering Italians,—in fact, every aspect of life in the neighborhood of Rome has been rendered by him with a skill and a care that insure a constantly increasing reputation to his fascinating etchings.

“In etching and pen drawing the young artist triumphed because he sought the general characteristics and spirit of men and things rather than their effect. Above all, he was fascinated by the

action, the expression, and the nature of the animals that he saw; and it was for this reason that he began the study of them directly from life, throwing himself heart and soul into his work. In order to learn their habits and movements he made quantities of drawings, sketches, and annotations, all of which evince great sureness of eye. Alone before nature, with no guide but his own instinct, with no resources but his own talent and his dexterous skill in sketching, Van Muyden did a series of lions, leopards, tigers, elephants, horses, monkeys, and cats that do not in the least recall the works of his predecessors or of his rivals, because the quality and vigor of his drawing are truly incomparable.

“One of his plates, *Studies of Various Animals*, is exquisite in its style, and there is also a series of studies of young orang-outangs, all on the same copper, whose meditative attitudes and awkward infantile gestures show a delightful feeling for comic truth. With their long arms crossed on their dropsical bellies, their airs of wise old philosophers, their small dreamy eyes, these ancestors of man have been better rendered by the able and quick pencil of Van Muyden than they have ever been by any other delineator of animals.

“His *Bengal Tigers*,—one of them drinking,—his solitary lion, *King of the Desert*, his *Lioness and Cubs*, his *Monkey Seated*, his *White Mare and Black Colt*, his *Stubborn Donkey*, all form a series of plates impressions from which the most fastidious collectors and the best connoisseurs may well place by the side of the finest Bracquemonds and the remarkable lithographs of the great Delacroix.”

OCTAVE UZANNE.

Written on the occasion of an Exhibition of Water Colors, Sketches, Pen Drawings and Etchings by Evert Van Muyden, New York, 1893



# CATALOGUE

NOTE: The reference numbers are those of Catalogue of the Etched Work of Evert van Muyden, by Atherton Curtis. (See page 28 of this Bulletin.)

SQUADRON OF CAVALRY; TIME OF FREDERICK THE GREAT (Curtis No. 10)

First state. Six proofs only were printed in this state.

Height  $5\frac{1}{8}$ , width  $7\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$7

HEAD OF A LION (Curtis No. 19)

Height  $5\frac{3}{8}$ , width  $3\frac{5}{8}$

Signed artist's proof on Whatman paper.....\$4

ROMAN BULL (Curtis No. 26)

Third state, before the additional shading on the little cloud to the left. Four proofs only were printed in this state.

Height  $5\frac{1}{2}$ , width  $7\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$8

THE SAME

Fourth and finished state.

Signed artist's proof on Whatman paper.....\$6

GOATHERD, ASLEEP (Curtis No. 31)

First state. Four proofs only were printed in this state.

Height  $5\frac{1}{4}$ , width  $7\frac{1}{8}$

Signed artist's proof on Holland paper.....\$9

THE SAME

Second and finished state.

Signed artist's proof on Holland paper.....\$4

TWO MONKEYS (Curtis No. 32)

Height  $7\frac{1}{2}$ , width  $10\frac{1}{2}$

Signed artist's proof on Whatman paper.....\$6

TIGER IN HIS LAIR (Curtis No. 33)

Height  $9\frac{7}{8}$ , width 13

Signed artist's proof on Holland paper, first  
state .....\$18

LION ATTACKING A BUFFALO

(Curtis No. 38)

Height  $10\frac{1}{4}$ , width 13

Signed artist's proof on Holland paper.....\$6

HEAD OF A YOUNG LION (Sketch)

(Curtis No. 40)

Height  $6\frac{1}{4}$ , width  $4\frac{1}{4}$

Signed artist's proof on Whatman paper.....\$4

SMALL TIGER, LYING DOWN

(Curtis No. 49)

Height  $2\frac{3}{4}$ , width 4

Signed artist's proof on Holland paper, first  
state .....\$4

COVER FOR A SET OF TEN ETCHINGS

(Curtis No. 50)

First state, four proofs only printed.

Height  $9\frac{7}{8}$ , width  $6\frac{5}{8}$

Signed artist's proof on Holland paper.....\$6

LION, OF THE JARDIN DES PLANTES

(Curtis No. 59)

First state, four proofs only printed.

Height  $9\frac{3}{4}$ , width  $13\frac{3}{4}$

Signed artist's proof on Japan paper.....\$10

AN ELEPHANT AND OTHER ANIMALS

(Curtis No. 67)

Height  $16\frac{1}{2}$ , width 12

Signed artist's proof on Whatman paper.....\$10

PORTRAIT OF THE ARTIST, AT THE AGE OF 35

(Curtis No. 69)

Height  $4\frac{3}{4}$ , width  $3\frac{1}{8}$

Signed artist's proof on Japan paper.....\$5

PORTRAIT OF THE ARTIST, DRAWING

(Curtis No. 78)

Height  $3\frac{3}{4}$ , width  $5\frac{1}{4}$

Signed artist's proof on Whatman paper.....\$6

CIRCULAR TO THE "BIBLIOPHILES CONTEMPORAINS"

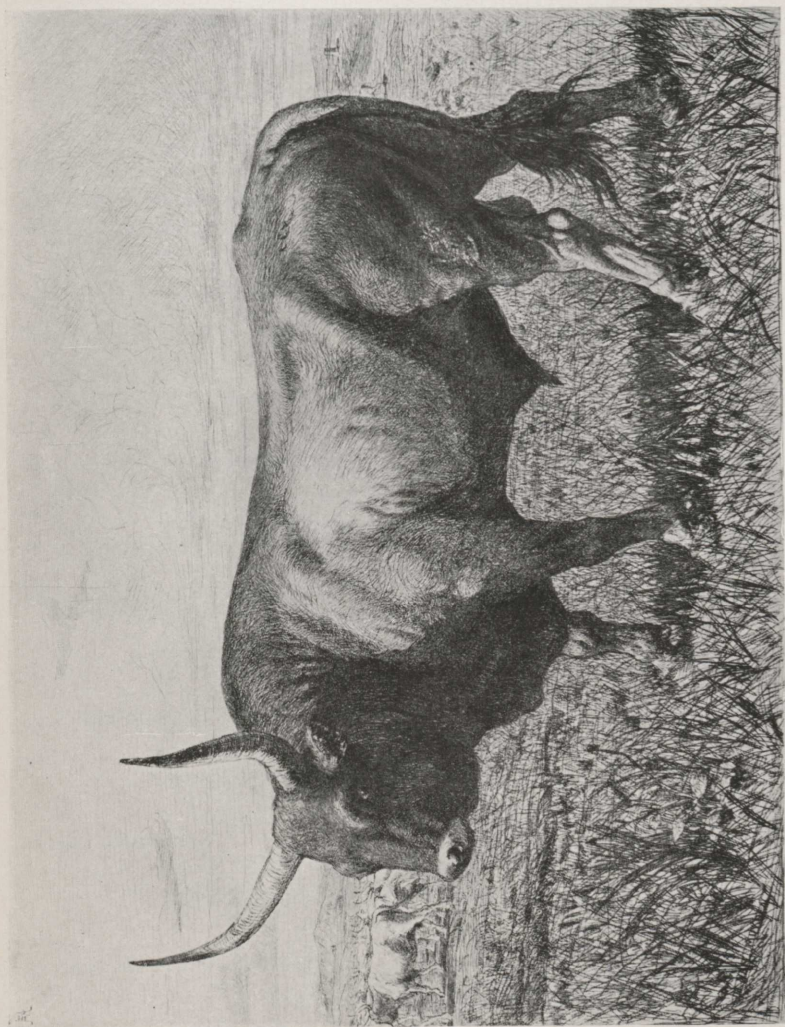
(Curtis No. 94)

First state, before the inscriptions upon the book, etc. Two proofs only were printed in this state.

Height  $8\frac{3}{8}$ , width  $5\frac{3}{8}$

Signed artist's proof on Whatman paper.....\$9





BULL OF THE ROMAN CAMPAGNA

SIDE-CARRIAGE, ON AN OPEN ROAD

(Curtis No. 97)

Height  $3\frac{3}{4}$ , width  $5\frac{3}{8}$

Signed artist's proof on Whatman paper, first  
state .....\$5

DALMATIAN DOG, "SULTAN"

(Curtis No. 103)

First state, the background above the dog's head is not shaded. Marked by the  
artist "unique."

Height  $12\frac{5}{8}$ , width 10

Signed artist's proof on Holland paper.....\$20

THE SAME

Third and finished state.

Proof on Holland paper.....\$5

PORTRAIT OF THE ARTIST (Study)

(Curtis No. 107)

Second state (of four states). Three proofs only were printed in this state.

Height  $6\frac{3}{8}$ , width 4

Signed artist's proof on Japan paper.....\$8

TWO HEADS (Studies of Expression)

(Curtis No. 112)

Height  $5\frac{3}{8}$ , width  $3\frac{3}{4}$

Signed artist's proof on Holland paper.....\$5

HEAD OF A DOG, "SULTAN"

(Curtis No. 114)

Height  $4\frac{1}{2}$ , width 3

Signed artist's proof on Japan paper.....\$5

OX, LYING DOWN (Sketch)

(Curtis No. 141)

Height  $4\frac{1}{4}$ , width  $3\frac{1}{8}$

Signed artist's proof on Whatman paper.....\$4

TIGERS FIGHTING

(Curtis No. 143)

Height  $6\frac{1}{4}$ , width  $4\frac{5}{8}$

Signed artist's proof on Whatman paper.....\$3

TIGRESS DEVOURING HER PREY

(Curtis No. 150)

Height  $3\frac{3}{4}$ , width  $5\frac{1}{4}$

Signed artist's proof on Holland paper.....\$4

BULL OF THE ROMAN CAMPAGNA

(Curtis No. 151)

"Van Muyden's fondness of animals is not confined to the wild species, but  
extends to domestic animals as well. He has always taken great interest in  
the Roman ox, whose sluggish nature he interprets with great truth. . . . In  
the same class with the Roman oxen may be placed the Roman bulls, of which



the best is undoubtedly the *Bull of the Roman Campagna*, a superb plate, full of feeling for the beauty of the animal, especially of the beautiful curve of its graceful horns, and one of the best examples of the artist's masterly draughtsmanship."—ATHERTON CURTIS.

Height  $12\frac{1}{4}$ , width  $16\frac{1}{8}$

Signed artist's proof on Holland paper, second state (four proofs only printed in this state) . . \$15

Signed artist's proof on Holland paper, third state . . . . . 12

Signed artist's proof on Holland paper, fourth state . . . . . 10

(See Illustration)

SWISS INFANTRY ON THE MARCH

(Curtis No. 161)

Height  $5\frac{3}{4}$ , width  $7\frac{3}{4}$

Signed artist's proof on Holland paper . . . . . \$6

PORTRAIT OF THE ARTIST, AT THE AGE OF 37

(Curtis No. 165)

First state. The second proof taken from the plate. Six proofs only were printed in this state.

Height 6, width  $4\frac{1}{4}$

Signed artist's proof on Whatman paper . . . . . \$8

(See Illustration)

HEAD OF A YOUNG LION

(Curtis No. 168)

Height  $12\frac{5}{8}$ , width  $9\frac{1}{2}$

Proof on Holland paper . . . . . \$8

THREE DOGS

(Curtis No. 184)

First state. Four proofs only were printed in this state.

Height 8, width 11

Signed artist's proof on Holland paper . . . . . \$8

TIGER DEVOURING AN ANTELOPE

(Curtis No. 186)

Height  $10\frac{1}{2}$ , width  $13\frac{3}{4}$

Signed artist's proof on Holland paper . . . . . \$10

EQUESTRIAN PORTRAIT OF COLONEL EMILE GAUTIER

(Curtis No. 188)

The fourth state (of seven states). Four proofs only were printed in this state.

Height  $12\frac{1}{4}$ , width  $13\frac{3}{4}$

Signed artist's proof on Holland paper . . . . . \$10

ITALIAN BEGGAR CHILDREN

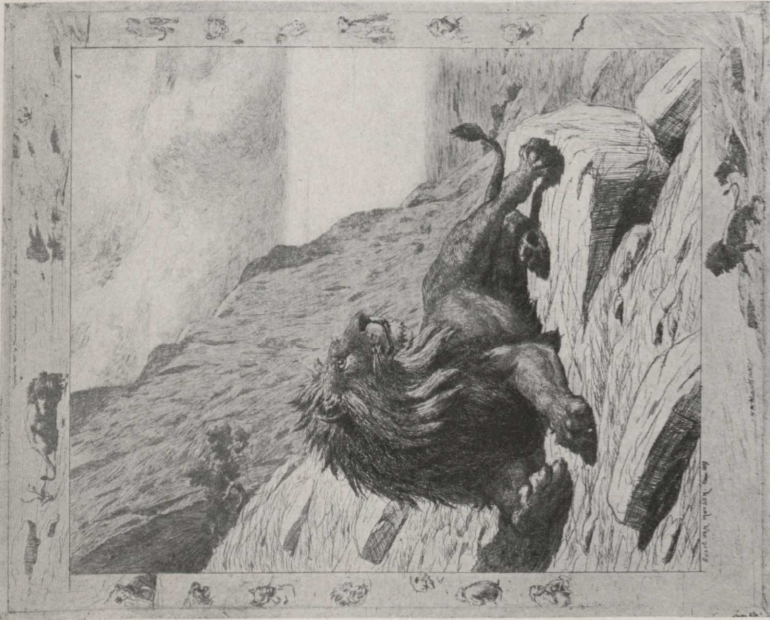
(Curtis No. 193)

Height  $4\frac{1}{8}$ , width  $2\frac{5}{8}$

Signed artist's proof on Holland paper . . . . . \$2



BENGAL TIGERS



THE KING OF THE DESERT



- A CAT (Curtis No. 198)  
 First state, the first proof printed. Four proofs only were printed in this state.  
 Height  $7\frac{3}{8}$ , width  $9\frac{3}{4}$   
 Signed artist's proof on Holland paper.....\$7
- PANTHER IN A TREE (Curtis No. 208)  
 Height  $5\frac{3}{8}$ , width  $4\frac{3}{8}$   
 Signed artist's proof on Holland paper.....\$5
- GOAT, LYING DOWN (Curtis No. 211)  
 Height  $6\frac{1}{4}$ , width  $4\frac{3}{8}$   
 Proof on Holland paper.....\$2
- LANDSCAPE ("SEDIA DEL DIAVOLO") (Curtis No. 213)  
 First state, the first proof printed. Four proofs only were printed in this state.  
 Height  $7\frac{1}{4}$ , width  $9\frac{3}{4}$   
 Signed artist's proof on Holland paper.....\$10
- SKETCHES OF YOUNG ORANG-OUTANGS (Curtis No. 214)  
 Height 12, width 16  
 Signed artist's proof on Holland paper.....\$6
- HEAD OF A DOG (LURETTE) (Curtis No. 228)  
 Height  $7\frac{5}{8}$ , width  $5\frac{1}{2}$   
 Signed artist's proof on Whatman paper.....\$4
- FIGHT BETWEEN ROMAN BULLS (No. 2) (Curtis No. 230)  
 Height 12, width 17  
 Signed artist's proof on Whatman paper, first  
 state .....\$15
- SKETCH OF A YOUNG ITALIAN WOMAN (Curtis No. 237)  
 Height  $6\frac{1}{4}$ , width  $4\frac{1}{2}$   
 First state, the first proof printed. Six proofs only were printed in this state.  
 Signed artist's proof on Holland paper.....\$8
- THE SAME  
 Second state (of three states).  
 Signed artist's proofs on Holland paper.....\$4
- PORTRAIT OF THE ARTIST, IN AN OVAL (Curtis No. 247)  
 Second state (of four states). Four proofs only were printed in this state.  
 Height 9, width  $5\frac{5}{8}$   
 Signed artist's proof on Holland paper.....\$9

TIGRESS AND CUBS

(Curtis No. 253)

Height 11, width  $15\frac{1}{8}$

Signed artist's proof on Holland paper.....\$6

VARIOUS ANIMALS

(Curtis No. 254)

First state. Four proofs only were printed in this state.

Height  $15\frac{1}{2}$ , width  $12\frac{7}{8}$

Signed artist's proof on Holland paper.....\$18

MARE AND DONKEY ("OLD SERVANTS")

(Curtis No. 266)

Height  $10\frac{5}{8}$ , width  $13\frac{7}{8}$

Signed artist's proof on Holland paper.....\$8

GOOD EXERCISE

Height  $16\frac{1}{8}$ , width  $14\frac{3}{4}$

Signed artist's proof on vellum.....\$18

Signed artist's proof on Whatman paper..... 12

LION AND LIONESS

First state. Four proofs only were printed in this state.

Height  $12\frac{1}{4}$ , width  $15\frac{5}{8}$

Signed artist's proof on Holland paper.....\$15

THE SAME

Second state.

Signed artist's proof on Holland paper.....\$7

THE KING OF THE DESERT

A great lion reposing on a crag. The margin of this fine plate is surrounded with light sketches of lions and other wild animals.

Height 15, width  $12\frac{1}{2}$

Remarque proofs on vellum.....\$15

(See Illustration)

BENGAL TIGERS

This fine etching is a model of admirable drawing. Two great tigers are in the foreground and in the distance a mysterious forest is seen.

"Again we see two great tigers outside a mysterious tropical forest. One mounts guard, alert and fierce, while the other drinks. The composition and drawing of this picture may be called masterly; the gloomy background is full of color, while the drawing of the drinking tiger is simply wonderful; the lithe and powerful beast is actually alive."—FREDERICK KEPPEL, *Evert Van Muyden, Painter-Etcher*, p. 11.

Height  $16\frac{3}{4}$ , width  $12\frac{1}{2}$

Remarque proofs on vellum.....\$15

(See Illustration)





LION ON A ROCK



WHITE MARE AND BLACK COLT (Lithograph)



## LION

Early state. Three proofs only were printed in this state.

Height  $12\frac{3}{8}$ , width  $15\frac{7}{8}$

Signed artist's proof on Whatman paper.....\$18

## SKETCHES OF FACES

Height  $4\frac{1}{2}$ , width 6

Signed artist's proof on Holland paper.....\$4

## ELEPHANTS (A Study)

Height  $8\frac{3}{4}$ , width  $11\frac{1}{2}$

Signed artist's proof on Holland paper.....\$6

## LION ON A ROCK

Height  $6\frac{1}{2}$ , width  $4\frac{3}{4}$

Signed artist's proof on Holland paper.....\$4

(See Illustration)

## THE LAKE (LION WATCHING THE BIRDS)

First state. Three proofs only were printed in this state.

Height 7, width  $9\frac{1}{4}$

Signed artist's proof on Whatman paper.....\$20

## LIONESS AND CUBS SLEEPING

Height  $12\frac{1}{4}$ , width  $15\frac{3}{4}$

Signed artist's proof on Holland paper.....\$5

# ORIGINAL LITHOGRAPHS

## SKETCHES OF ANIMALS

Twenty proofs only were printed and the drawing was then effaced.

Height  $9\frac{1}{4}$ , width 11

Signed artist's proof.....\$6

## WHITE MARE AND BLACK COLT

Thirty proofs only were printed and the drawing was then effaced.

Height  $13\frac{1}{2}$ , width  $17\frac{5}{8}$

Signed artist's proofs.....\$15

(See Illustration)

## TIGER RESTING

Thirty proofs only were printed and the drawing was then effaced.

Height  $12\frac{1}{2}$ , width  $16\frac{1}{2}$

Signed artist's proofs.....\$15

LION RESTING

Twenty proofs only were printed and the drawing was then effaced.

Height  $12\frac{1}{2}$ , width 17

Signed artist's proofs.....\$15

PACKHORSE AND COLT

This proof is drawn upon by the artist.

Height 14, width  $17\frac{7}{8}$

Signed artist's proofs.....\$15

THE EDGE OF THE FOREST (LION AND LIONESS WATCHING FOR PREY)

Height 13, width  $16\frac{3}{4}$

Signed artist's proofs.....\$6

LION WALKING

Thirty proofs only were printed and the drawing was then effaced.

Height  $11\frac{3}{4}$ , width  $16\frac{1}{4}$

Signed artist's proofs.....\$15

NOTE: In addition to the Etchings and Lithographs listed above Messrs. Frederick Keppel & Co. have also, in their present stock, a number of Original Drawings and Sketches by Evert van Muyden. Titles and prices of these will be furnished on request.



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By Frederick Keppel

Being a condensation of the lecture prepared for and delivered before the Grolier Club, and afterward repeated at the Metropolitan Museum of Art, Yale University, etc.

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Painter-Etcher

By M. Léonce Bénédite,

Curator of the

Luxembourg Gallery, Paris

Reprinted, by permission, from *La Revue de l'Art Ancien et Moderne*, Paris.

Written on the occasion of the public exhibition of Félix Buhot's works at the National Museum of the Luxembourg, and translated from the French by Madame Félix Buhot.

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By Frederick Keppel

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By Atherton Curtis

A description of the various processes employed in the making of

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First edition, 39 pages, 12 illustrations.

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To this is added Frederick Keppel's article on the life and etched work of Charles Meryon.

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The completion, as now issued, was given to the publisher, in manuscript, by Mr. Sumner shortly before his death.

He gave his hearty approval to its publication in complete form, and expressed the hope that it would call the attention of many persons of artistic taste to the study of those early masterpieces of the engraver's art, the collection and possession of which afforded himself so much pleasure and instruction.

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By Atherton Curtis

With a portrait of the artist and ten head pieces etched expressly for the catalogue and one unpublished plate (*Lion and Lioness*). The edition is limited to 230 numbered copies and is printed at The De Vinne Press.

Size 10 x 7 inches, 158 pages, cloth, paper label, \$10





THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
FREDERICK KEPPEL & CO.  
4 EAST 39TH STREET, NEW YORK

CADWALLADER WASHBURN  
HERMAN A. WEBSTER  
HENRY WOLF



THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
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4 EAST 39<sup>TH</sup> STREET, NEW YORK

## NOTE

**A**LTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

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Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & Co.

October 20, 1908



CADWALLADER WASHBURN

# CATALOGUE

## CASA CECCHINO, VENICE

Height  $9\frac{3}{4}$ , width  $6\frac{3}{4}$

Signed artist's proofs on Japan paper.....\$24  
(See Illustration)

## COURT OF THE DOGE'S PALACE

Height  $9\frac{3}{4}$ , width  $6\frac{3}{4}$

Signed artist's proofs on Japan paper.....\$15

## THE GRAND CANAL, VENICE

Height  $6\frac{3}{4}$ , width  $9\frac{3}{4}$

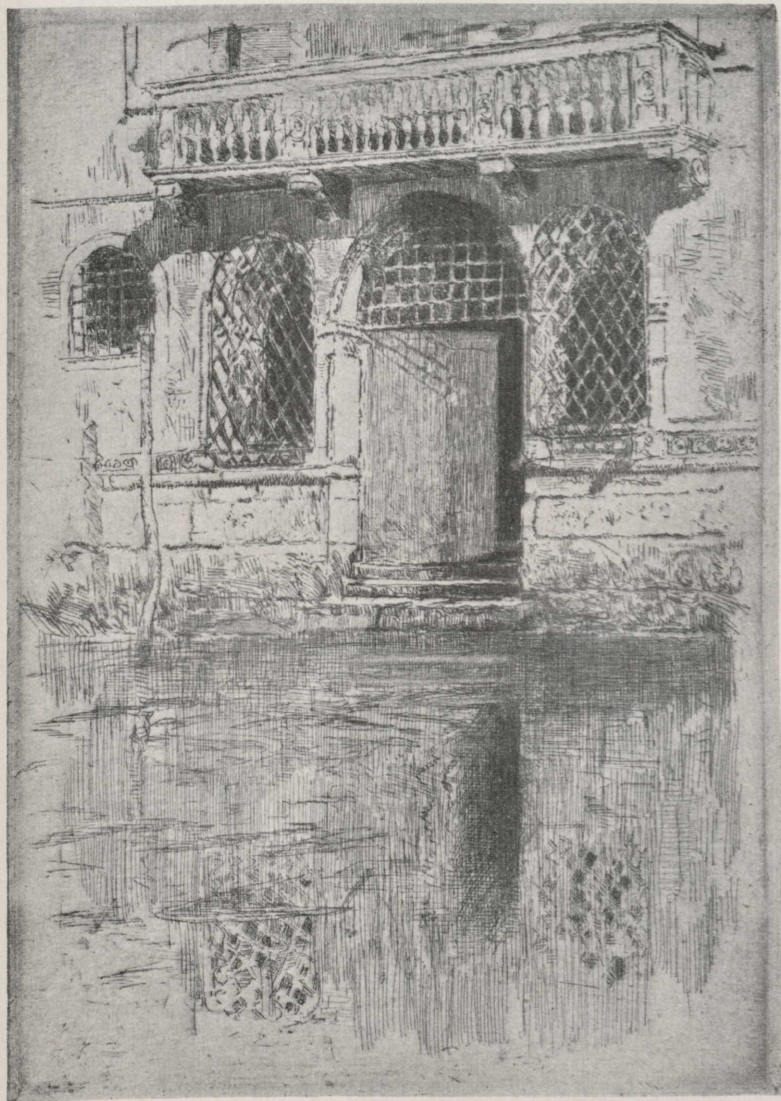
Signed artist's proofs on Japan paper.....\$12  
(See Illustration)

## CASA D'ORO, VENICE

Height  $6\frac{3}{4}$ , width  $9\frac{3}{4}$

Signed artist's proofs on Japan paper.....\$12  
(See Illustration)

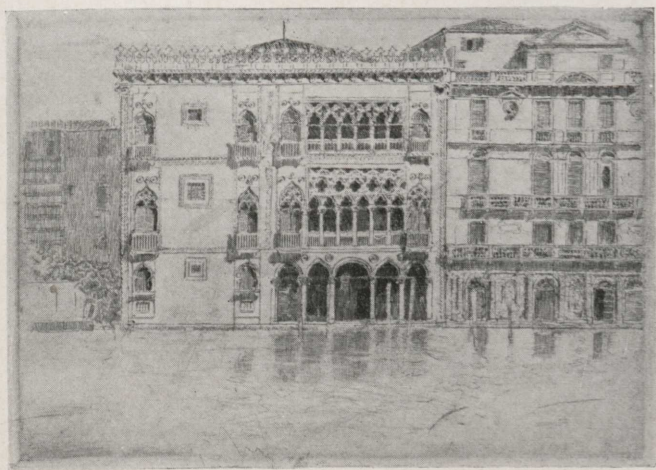




CASA CECCHINO



GRAND CANAL, VENICE



CASA D'ORO, VENICE



HERMAN A. WEBSTER

## HERMAN A. WEBSTER

"MR. WEBSTER has expressed his creed with great frankness. He believes in the pure etching without the use of any artifice, and that the etcher in mastering his technique should give rein to his individuality and attain his development through experience. Originality he must have, and that, with freedom, and the strength to work in his own way without yielding to the influence of others, alone can bring him to any success in his pursuit of art.

"Just as the writer of short stories arrives at the stage when he desires to make a book of his impressions, so the etcher comes to the place at which he sees a thread of continuity binding his etchings together and completing a set or series of especial interest on a single subject. In his wanderings about Paris to the haunts of Meryon, of Whistler, of Pennell and the score of lesser masters of the past and of to-day, Mr. Webster saw fresh material to his liking in the old Marais quarter. This historic neighborhood is fast becoming the prey of the modern feeling for improvement, and old houses, palaces dismantled for centuries, musty courtyards and ghostly lanes are disappearing to make way for the modern dwelling and the sunlight of the twentieth century.

"With this in mind, Mr. Webster has planned an historic document in etching of the ancient Quartier, its grimness and its picturesqueness, its romance and its tragedy. *La Rue Brise-Miche*, which was exhibited in the Royal Academy in London in the summer of 1907, is the first of a projected series of ten plates. . . .

" . . . *La Rue de la Parcheminerie*, the second of the Quartier Marais series, is a glimpse of an old street which has disappeared since the making of the plate, and the third and most recent plate bears the title *Notre-Dame et le Quai aux Fleurs*. The view was taken from near the Hotel de Ville, and presents that side of Notre-Dame facing the Quartier Marais. Across the foreground flows the Seine crowded with river craft, and beyond are men at work upon the quay. Rows of tall houses turn their shuttered windows toward the river, and behind rises the stupendous mass of the cathedral, immortalized by Victor Hugo, by Meryon and by history. Yet the view is a far different one from those chosen by other etchers, who have rejoiced in the square towers of the west façade, the spire, or the fairy buttresses of the *Abside*; it is the view that has frowned for centuries in sombre majesty across the Seine upon the dwellers of the Marais and the rising sun. Seven more plates will complete this series, which will chronicle an interesting out of the way part of Paris little known to travelers, the haunt of the dreamer and the antiquarian. Another series is in



contemplation of Florence, and perhaps more plates will be added to the happy beginnings of pictures of Bruges.

"The proofs of all are limited, and as Mr. Webster does his own printing, none goes forth to the public that does not reach a certain standard. Fortune too has favored him, in that he has not been held back in his career by the necessity of executing hasty work in order to keep the pot boiling.

"Eloquent enough to need no comment is the announcement that in December, 1907, Mr. Webster's name was enrolled in the Associate Membership of the Royal Society of Painter-Etchers in London, of which Sir Francis Seymour Haden is president. He is one of less than a dozen other Americans who have been admitted to the Royal Society since its foundation in 1881.

"It is often said that a man unconsciously gives his own intellectual and artistic measure. The thirty-one plates of Mr. Webster tell their own story of the careful endeavor for technical mastery, and the passion for beauty and the picturesque. In these little pictures in black and white the connoisseur of prints may take his pleasure in unique material, in chaste lines, and in rare states, with suggestions of those qualities that point back to the ideals established by the masters, and the lover of etchings not so analytic in his criticism may find the expression of an individual feeling, the frank pursuit of beauty.

"Though the old world has claimed Mr. Webster's talent and his interest, yet its fascinations have not debarred him from an appreciation of beauty everywhere. He has studied many things, and takes a keen interest in the world about him. His enthusiasm for his art is pervaded by a deep sincerity and a desire to go beyond present achievement, and standing on the threshold of his career, his future is one which may be looked forward to with interest and expectation."

LENA M. McCAULAY.

# CATALOGUE

## LA CHAUMIÈRE

Height  $4\frac{3}{4}$ , width  $6\frac{1}{4}$

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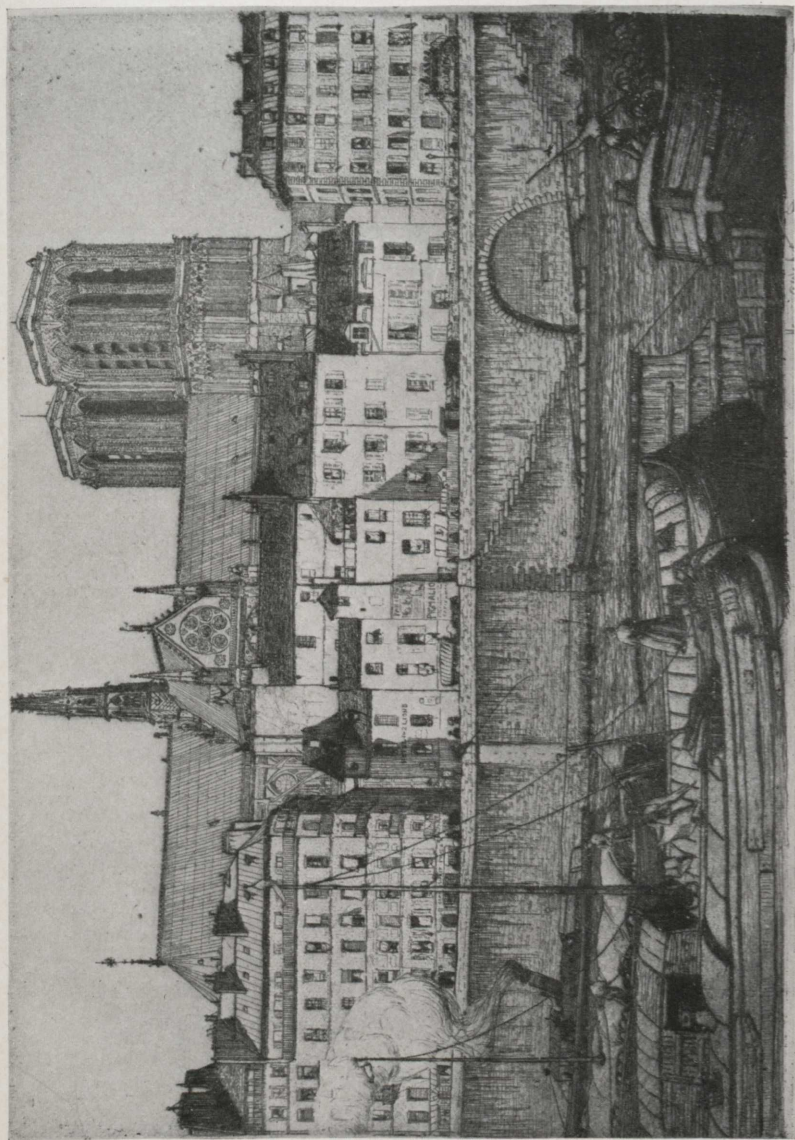
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PAYSANNE

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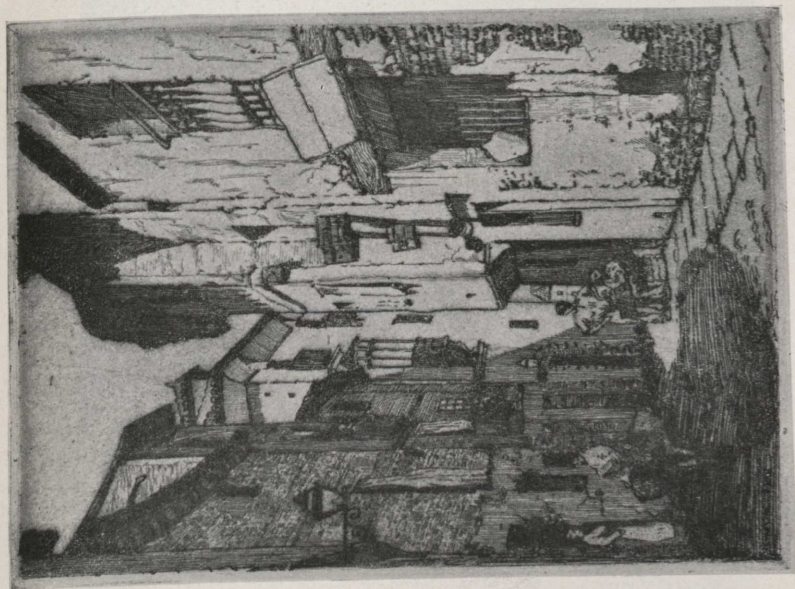


NOTRE DAME ET LE QUAI AUX FLEURS





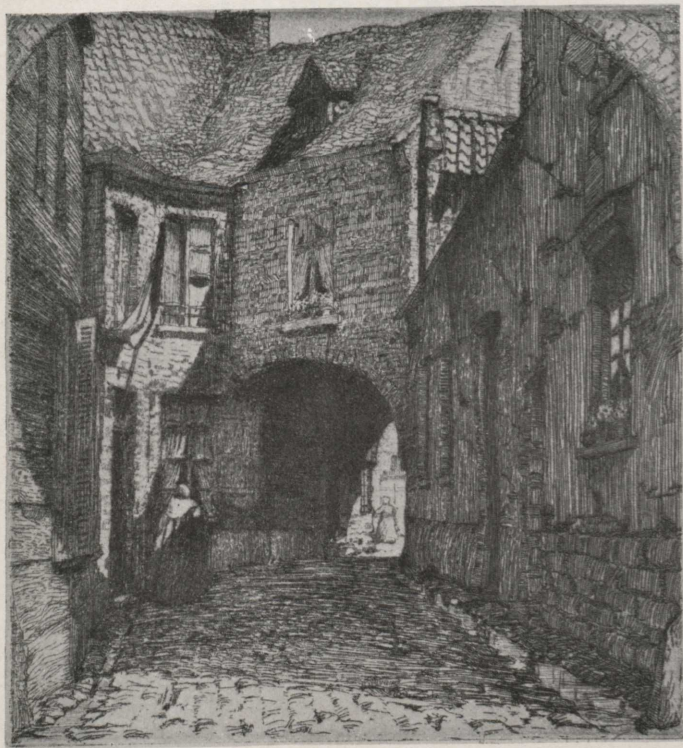
ST. OUVEN, ROUEN



TOLEDO



COUR NORMANDE



BUTTER MARKET, BRUGES



HENRY WOLF

## HENRY WOLF

"HENRY WOLF has been called 'the last great American wood-engraver,' and though it is not exactly the truth it is near enough, for he is, by birth an Alsatian, an American citizen, and his most distinguished contemporary, Timothy Cole, still lives, still works, though in Europe. Nevertheless, Mr. Wolf is a great master of a fast dying art. And if to do perfectly what you set out to do in a self-selected medium, to express your personality, may be accounted success in life, then Henry Wolf is a successful man. Furthermore, he is a recognized master in his art, and this recognition is steadily growing. One no longer asks 'Who is Wolf?' Wolf is the great—and we hope not the last—American wood-engraver. To write of him in the key of pathos were mere bathos. He ought to be a very happy man, for, to quote Henry James's telling phrase, 'he has mastered his intellectual instrument.'

"While the magazines have given him his first vogue and enabled him to practice a decidedly non-lucrative profession—wood-engraving has been beaten out of the field by a dozen reproductive processes—it is not in the magazines we must look for the greater Wolf. After all, printing is at least one third as a factor in the art of engraving, and no printing on the paper of commerce can do justice to the delicacy of Wolf's touch. It is to his own Japan paper proofs we must go if we care to enjoy the tenderness of his tonal effects, the exquisite ductility of his interpretations. These prints are not numerous; the nature of the medium is against their multiplication. Boxwood swells under inkings. The almost microscopic lines and spirals broaden. Firmness and freshness vanish from the plates. Some idea may be gained of the artistic as well as technical heroisms involved by such comprehensive devotion to his art as Wolf displays. Not alone is he quite distanced by the omnipresent half-tone, but he has not even the consolation of the etcher or old-time copper engraver—the larger number of pulled proofs. Yet who would not be Henry Wolf? Unique in the land of his adoption, admired by those whose admiration is worth the winning, an artist, literally, to his finger tips, artist as well as supreme craftsman, why should this man be consoled as if he were a martyr on a bundle of fagots? To see under his patient burin the wood slowly take on forms of beauty and to know that he alone is the solitary master of his art, at least in America, are those not enough compensations for the labor involved? We are tempted to say, happy Henry Wolf!

"The Wolf engravings are not high priced, considering their consummate art; nor are they hidden away in remote corners by avaricious collectors. But they will become rarer because the ubiquitous amateur of fine prints has a keen scent for the beautiful. Museums are awakening to the fact that 'a Wolf' not so many years hence will be as uncommon as 'a Whistler.' "

From "The Sun,"  
December 1, 1907.

J. G. HUNEKER.



## NOTE

MR. WOLF was accorded an Honorable Mention at the Salon, Paris, in 1888; a gold medal at the Salon in 1895; an Honorable Mention at the Exposition-Universelle, Paris, 1889; a medal at the World's Fair, Chicago, 1893; a silver medal at the Exposition-Universelle, Paris, 1900; a silver medal at the Exposition des Beaux Arts at Rouen in 1903, and a diploma and grand Medal of Honor at the Universal Exposition at St. Louis in 1904, "awarded by the International Superior Jury for his distinguished services for the advancement of the art of wood-engraving." He has served as a member of the American National Juries of Selection for the Paris Expositions of 1889 and 1900; of the juries of selection and recompense for the Pan-American Exposition, Buffalo, 1901, and similar juries for the Universal Exposition, St. Louis, 1904. He is the only wood-engraver who has been admitted to membership in the National Academy, New York.

Examples of the work of Mr. Wolf are in the Municipal Gallery at Strasburg; the Museum of Fine Arts, Boston; the Pennsylvania Academy of the Fine Arts, Philadelphia; the New York Public Library; the École du Livre, Paris; the Musée National des Beaux Arts, Budapest; the Congressional Library, Washington; the Buffalo Fine Arts Academy, and in many private collections.

# CATALOGUE

## ORIGINAL ENGRAVINGS

### MORNING MISTS

Engraved from the artist's own design from nature.

"Some of his best woodscapes and water views are of his own selection, not from the canvas of another. Central Park, the Adirondacks and bits from elsewhere he has engraved, and the results proclaim him a true landscape artist. Consider his *Morning Mists*. It evokes a memory of Corot, not because of the mood, but because Corot loved the mist. It is all Wolf's, with its sweet, evanescent touch, its mysterious cloudy envelope, its wet trees, ghostly in the smoky morning; its remote dells. If a man sees such pictures and then by his spiritual and veracious art makes us see them, may he not be called not only a great engraver but also an accomplished artist?"—J. G. HUNEKER in *The Sun*, December 1, 1907.

Height 6 $\frac{1}{8}$ , width 9 $\frac{3}{8}$

Signed artist's proofs on Japan paper (only state) \$20

### MORNING STAR

Engraved from the artist's own design from nature.

Height 6, width 8

Signed artist's proofs on Japan paper (only state) \$20

### THE EVENING STAR

Engraved from the artist's own design from nature.

Height 4 $\frac{7}{8}$ , width 7 $\frac{3}{8}$

Signed artist's proofs on Japan paper (only state) \$15

### THE DUCK POND

Engraved from the artist's own design from nature.

Height 7 $\frac{3}{8}$ , width 10

Signed artist's proofs on Japan paper (only state) \$20

## THE METROPOLITAN MUSEUM SERIES

### YOUNG WOMAN AT A WINDOW

From the original painting by Jan van der Meer of Delft in the Metropolitan Museum of Art, New York. Gift of Mr. Henry G. Marquand, 1888.

"Henry Wolf, the wood-engraver, needs no introduction at this late day. His artistic endowment is admitted without a protesting voice, and he is one of the very few remaining representatives of an art which, alas, has been relegated to desuetude by the advent of the mechanical processes of half-tones. Of recent years, happily, he has been kept busy with even more serious work than before, in the engraving of certain famous paintings, both in private and public collections, and these have been occasionally published in the magazines, or have been issued privately by collectors and owners of the originals. The latest work to come from Mr. Wolf's hand is a reproduction of the well-known picture by Jan van der Meer of Delft, at the Metropolitan Museum of Art, in the Mar-



quand collection, the *Young Woman at a Window*, which marks the highest point of excellence that Mr. Wolf has yet reached. It is little short of a masterpiece in its way, and a remarkable interpretation of the original, ranking with the best work of the engravers of any date.

"The Dutchman's touch, his rendering of the pigment on the panel, the fine feeling of light and shade, all the delicate gradations, the drawing and modeling, are reproduced with rare skill and feeling, and the work is worthy of the most serious consideration. A copy of the print may be seen at the Keppel galleries. Surely here is a man whose talent and capacity are worthy the attention of the collector, and this reproduction of a masterpiece ought to bring him many commissions; for what better way could there be of emphasizing a cherished possession, of bringing it within reach of appreciative friends, than its reproduction in this form by a sympathetic interpreter? If the reproductive mechanical processes have superseded the art of wood-engraving, they have by no means replaced it, for the good wood-engraving remains to-day an art product of the highest order and the personal rendering of an artistically gifted man is still something beyond the reach of even the most astute and ingenious inventor."—ARTHUR HOEBER in *The Globe* of June 6, 1907.

"Only recently he has engraved the Marquand Vermeer hanging in the Metropolitan Museum, a miracle of subdued luminosity and spacing when the medium into which it is transposed be considered. The line, as is always the case with Wolf, is clean and significant. He has the sense of tactile values. Vitality there is in his silhouettes, weight and resistance in his figures. Above all virility in company with poetic distinctions. It does approach the miraculous to study his backgrounds of minute parallel lines; to realize that they are the work of a human hand. The passages of light in the Vermeer engraving are a testimony to Wolf's feeling for the rendering of atmosphere. Air encircles the figures of this plate, which is as suave and velvety as any he ever handled."—J. G. HUNEKER in *The Sun*, December 1, 1907.

Height  $8\frac{1}{4}$ , width  $7\frac{1}{4}$

Signed artist's proofs on Japan paper (only state) \$18

(See Illustration)

#### BOY WITH A SWORD

From the original painting by Edouard Manet, in the Metropolitan Museum of Art, New York. Gift of Mr. Erwin Davis, 1889.

Height  $8\frac{7}{8}$ , width  $6\frac{1}{4}$

Signed artist's proofs on Japan paper (only state) \$18

(See Illustration)

#### BALTHAZAR CARLOS

From the original painting by Velasquez in the Metropolitan Museum of Art, New York. Gift of Mr. Henry G. Marquand, 1888.

The eldest son of Philip IV of Spain. This portrait was painted when Balthazar Carlos was about ten years of age.

Height  $8\frac{1}{4}$ , width  $6\frac{1}{2}$

Signed artist's proofs on Japan paper (only state) .....\$18

(See Illustration)

#### PORTRAIT OF A GIRL

From the original painting by Ambrogio de Predis (1450-1506?). School of Leonardo da Vinci, to whom it was long attributed. In the Metropolitan Museum of Art, New York. Gift of Mr. Henry G. Marquand, 1890.

Height  $8\frac{1}{2}$ , width  $6\frac{1}{2}$

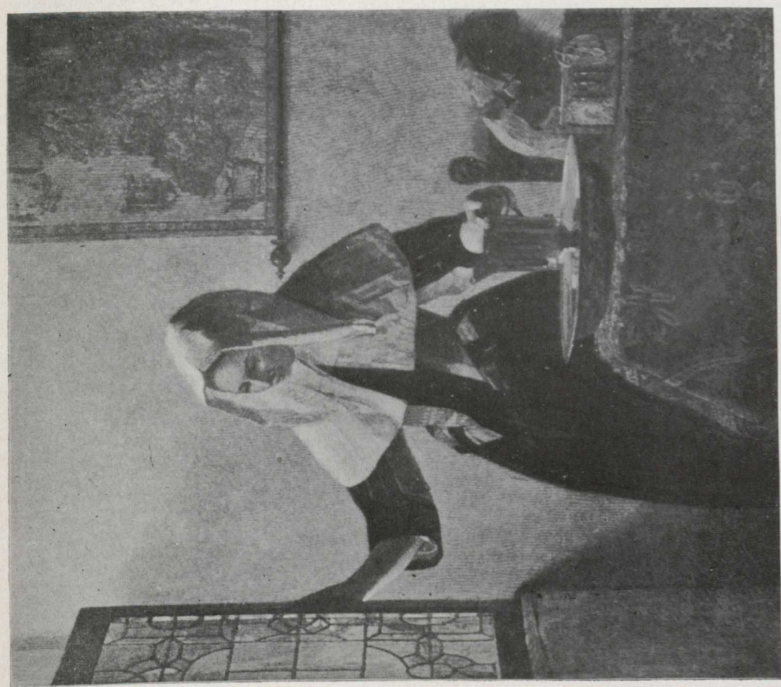
Signed artist's proof on Japan paper (only state) .....\$18

(See Illustration)



BOY WITH A SWORD

From the painting by Edouard Manet



YOUNG WOMAN AT A WINDOW

From the painting by Jan Van der Meer of Delft





PORTRAIT OF A GIRL

From the painting by Ambrogio de Predis



BALTHAZAR CARLOS

From the painting by Velasquez

## ENGRAVINGS AFTER PAINTINGS BY WHISTLER

### WHISTLER'S MOTHER

After the painting by Whistler in the Luxembourg Gallery, Paris. This portrait was exhibited at the Royal Academy in 1872. The title then given to it by the painter was, *Arrangement in grey and black, Portrait of the Painter's Mother*.

"The composition of the picture is of the simplest. The old lady in a plain black dress is seen seated in profile, with her hands in her lap and her feet on a footstool. On the gray wall behind hangs a single print, and the edge of the frame of another is shown to the extreme right. On the left a dark gray Japanese curtain, with a white flowered pattern, hangs in straight folds. It is this absolute simplicity which lends such a sense of repose and dignity to the picture. As you look at it, you are at first held spell-bound by the fascination of the face, painted with infinite tenderness and marvellous delicacy of colour. Gradually the sense of stillness and peace and utter quiet takes hold of you, and it is some time before you begin to realize the mastery of painting which could produce such an effect. The white cap, the lace cuffs and handkerchief, the delicate, beautiful hands—they seem so inevitable, all trace of the labour which wrought them is so perfectly concealed that you take them for granted, and admiration of the painter is swallowed up by delight in the beauty of his work."—T. R. WAX, *The Art of J. McNeill Whistler*, pp. 41-42.

"His engravings of Whistler's portraits of Thomas Carlyle and *My Mother* are not only astonishingly beautiful, but are baffling in the delicacy and subtlety with which they give to black and white the indefinable color charm and quiet dignity of Whistler's gracious, yet authoritative manner. You seem to feel the color scheme and the sentiment of the easy, direct brushing through the lines and stipple of the engraving."—JAMES CREELMAN, *The Romance and Tragedy of Wood-Engraving*.

Height 7¾, width 9

Signed artist's proofs on Japan paper (only state) \$18

### THOMAS CARLYLE

After the painting by Whistler. The painting was first seen at Mr. Whistler's exhibition, 1874, and was again exhibited in the first Grovenor Gallery exhibition, 1887. It was bought, in 1891, by the Corporation of Glasgow.

"In the portrait of Carlyle the artist has certainly achieved his aim of 'painting the man, as well as his features.' It is a marvelous study of character, revealing to us the whole nature and intellect of the man, the weariness of the philosopher near the end of his long life musing upon the folly and futility of human life."—T. R. WAX, *The Art of J. McNeill Whistler*, pp. 42-43.

Height 9, width 7½

Signed artist's proofs on Japan paper (only state) \$18

### MISS ALEXANDER

After the painting by Whistler.

"We turn from these portraits of an old man and an old woman to consider that of a child—Miss Alexander. 'This little girl,' says Mr. George Moore, 'is the very finest flower and the culminating point of Whistler's art. The eye travels over the canvas seeking a fault. In vain; nothing has been omitted that might have been included, nothing has been included that might have been omitted. There is much in Velasquez that is stronger, but nothing in this world ever seemed to me so perfect as this picture.' Few will consider this eulogy exaggerated. As becomes the subject, there is more gaiety in the setting of this picture than in the preceding. The girl stands facing to the left, with her foot advanced, against a gray-green background with black wainscotting below. She is dressed in white and holds a gray felt hat with a large feather in her hand.



Above her head flutter two orange butterflies, and there are some daisies on the right and a pile of draperies on the left. The figure is relieved from its background by an envelope of air which entirely surrounds it, and this is perhaps the most remarkable characteristic of the picture. You feel that you could pass behind the girl with ease, so perfect is the suggestion of atmosphere. The modeling of the face and of the legs and feet is perfect, and the picture is reminiscent of Velasquez, one of whose *Infantas* in the Louvre is recalled, as Mr. George Moore has pointed out, by the painting of the blonde hair. 'There is also,' adds the same critic, 'something of Velasquez in the black notes of the shoes. Those blacks—are they not perfectly observed? How light and dry the colour is! How heavy and shiny it would have become in other hands; notice, too, that in the frock nowhere is there a single touch of pure white, and yet it is all white—a rich, luminous white that makes every other white in the gallery seem either chalky or dirty. What an enchantment and a delight the handling is! how flowing, how supple, infinitely and beautifully sure, the music of perfect accomplishment?'—T. R. WAY, *The Art of J. McNeill Whistler*, pp. 43–45.

Height  $10\frac{3}{4}$ , width  $5\frac{3}{4}$

Signed artist's proofs on Japan paper (only state) \$18

## OTHER ENGRAVINGS

### "BEATRICE D'ESTE"

After the painting attributed to Leonardo Da Vinci, in the Ambrosiana, Milan. This is now admitted to be, by the best authorities, not a portrait of Beatrice d'Este, but of Bianca Sforza, and to have been painted by Ambrogio de Predis. See also *Portrait of a Girl*, engraved by Mr. Wolf from the painting by Ambrogio de Predis; now in the Metropolitan Museum of Art, New York.

Height 10, width  $6\frac{1}{4}$

Signed artist's proofs (only state) .....\$18

### A NEW ENGLAND PEDDLER

From the original painting by Eastman Johnson.

Height  $9\frac{3}{4}$ , width  $6\frac{1}{2}$

Signed artist's proofs on Japan paper, signed by  
both painter and engraver.....\$36

### THE SAME

Signed artist's proofs on Japan paper, signed by  
the engraver .....\$20

### THE ROADSIDE

From the original painting by R. Swain Gifford.

Height 6, width 10

Signed artist's proofs on Japan paper, signed by  
both painter and engraver.....\$36

### THE SAME

Signed artist's proofs on Japan paper, signed by  
the engraver .....\$18

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By Atherton Curtis

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THE PRINT-COLLECTOR'S BULLETIN  
AN ILLUSTRATED CATALOGUE OF  
PAINTER-ETCHINGS FOR SALE BY  
FREDERICK KEPPEL & CO.  
4 EAST 39<sup>TH</sup> STREET, NEW YORK

ANDERS L. ZORN

ANDERS L. ZORN



## NOTE

**A**LTHOUGH on the day of issuing THE PRINT-COLLECTOR'S BULLETIN we were able to supply each print mentioned at the price quoted, the steady advance in the value of certain rare prints sometimes renders it impossible for us to supply a duplicate impression at the original price.

After the BULLETIN has been examined, we should be glad to send a selection of the Etchings themselves, for inspection, by express or mail, to any address.

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Correspondents whom we do not already know, and who may desire to have Etchings sent on selection, will recognize the propriety of introducing themselves with a proper reference.

FREDERICK KEPPEL & CO.

October 20, 1908



ZORN AND HIS MODEL IN THE STUDIO



## ANDERS L. ZORN

FROM the very beginning Zorn has been an individualist. That which interested him he would paint or etch,—that only, and in his own way. To do this it was necessary to create a technique of his own. This he has done,—a technique entirely personal to himself, unlike that of any other etcher, but admirably fitted to convey everything which he wishes to express. Frans Hals, had he chosen to etch, would have done so in much this way. There are portraits by him which show the same joyousness, the same sheer physical delight in painting, which astound us in the work of the Swedish master. We cannot conceive him etching in a manner more magnificently adequate or more skilful or artistic in the highest sense.

In looking at the work of Zorn, it is the consummate art, not the mere boldness of his method, that arrests us. A few score lines scrawled on the surface of the copper, seemingly at random, deeply and simply bitten, and the result?—a masterpiece, such as *Renan*, done in one brief sitting, of which Mrs. Schuyler van Rensselaer so truly writes: "It is not a sketch, simple though its language is. It is a thorough study. It portrays the man in soul and body as fully and forcibly as any portrait without color could." Or of Wieselgren, "saisi" (to quote M. Henri Marcel), "avec son rude rire et sa barbe humide de Viking, dans l'expansive cordialité d'un toast"—and, wonderful to relate, *The Toast* is etched, not from life, but from Zorn's painting! Then study the portrait of *Faure*, among the earlier, and *Miss Anna Burnett*, among the later plates. What beauty of lighting, what subtlety of modeling and simplicity of means! Or *Miss Emma Rassmussen*, or *Kesti*, whose glad, mischievous eyes smile out upon us.

But it is not in portraiture alone that Zorn has produced plates that entitle him to rank with the world's greatest etchers. *The Waltz*, *The Interior of a Parisian Omnibus*, *Effet de Nuit*, *St. Ives*, *Zorn in a Storm*, and others, are already classic; but among more recent work there are etchings showing a group of Dalecarlian peasants in the subdued light of a cottage interior, such as *A New Ballad*, *The Bridesmaid*, and *A Musical Family*, which convinces us that his hand, far from having lost its cunning, has but gained in mastery.

Last to be mentioned, but in some ways his greatest achievement in etching, are his masterly nudes. More numerous in some years than in others, they are freely scattered through the early period of his work; and of late he has again turned his hand to the interpreta-

tion of this theme,—a theme which, if we are to judge by an almost entire absence of any satisfactory treatment of the figure, in etching, by even the greatest artists, presents well-nigh insuperable difficulties. Here Zorn stands not only unsurpassed, but unequalled. In the whole range of etching, during the four centuries that stretch from the time of Albert Dürer to our own, no one, not even Rembrandt, can approach Zorn. Here are seen in their highest perfection the qualities which proclaim him a master in that field, which he has made peculiarly his own—the play of light on the firm but satin-like texture of the flesh of his favorite Dalecarlian peasants, superb animals, as in *My Model and My Boat* and *Summer*, abounding in health, the framework strong, built up by generations of peasants living the simple, healthy life of the fields and woods, overlaid not with the flaccid tissue and flesh of the studio model, but with a covering firm as that of an athlete, combined with the undulations, the quivering curves of the woman.

In May and June, 1906, at the Durand-Ruel Galleries, in Paris, Zorn's collected work in painting, etching and sculpture was shown, under the direction of a committee presided over by M. Alfred Beurdeley, and numbering among its members MM. Besnard, Braque, Braquemond, Larsson, Marcel, and that enthusiastic art amateur, Mr. Atherton Curtis of New York. Paris, the artistic center of the world, set the seal of her supreme authority on Zorn's work,—he was hailed as a Master,—and although, in America, we had greeted him as such fourteen years ago, we cannot now do better than quote what M. Henri Marcel says in his admirable introduction to the catalogue of the Paris Exhibition.

"But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random and which might seem to harshly gash the copper plate, result in a whole which is strong, clear and vivid, and the etchings present pictures expressing the most delicate and fleeting phases of expression and gesture. This extreme refinement, although couched in a disguise of affected roughness, cannot be described in words. Let us only say that these etchings—paradoxical in their coarseness of means and fineness of effect—manifest the master at his best."

FITZROY CARRINGTON.

Written on the occasion of an exhibition of etchings  
by Zorn, New York, March 15th—April 13th, 1907



# CATALOGUE

NOTE. The reference numbers are those of the Catalogue of the Etchings of Anders Zorn, compiled by Fortunat von Schubert-Soldern (Dresden, 1905).

Of the Etchings catalogued below in many cases but a single proof remains unsold. The plates are destroyed.

THE SINGER FAURE (F. von S. 35)

Height 8, width  $5\frac{3}{4}$

Signed artist's proof .....\$60

THE SCULPTOR HASSELBERG AT WORK (F. von S. 40)

Height  $3\frac{7}{8}$ , width  $5\frac{1}{2}$

Signed artist's proof .....\$40

INTERIOR OF A PARISIAN OMNIBUS (F. von S. 51)

Height  $10\frac{1}{2}$ , width  $7\frac{3}{8}$

Signed artist's proof .....\$100

ERNEST RENAN (F. von S. 52)

"One should not admire Zorn's *Renan* because the facts it gives were so swiftly set down and so vigorously emphasized, but because, with this bold brevity of speech, he has managed to tell us so much in so clear and convincing a way. His portrait of *Renan* is not a sketch, simple though its language is. It is a thorough study. It portrays the man, in soul and body, as fully and forcibly as any portrait without color could."—MRS. SCHUYLER VAN RENSSLAER: *A Swedish Etcher*.

Height  $8\frac{7}{8}$ , width 13

Signed artist's proof .....\$100

(See Illustration)

COUNT G. VON ROSEN (F. von S. 56)

Height  $8\frac{3}{4}$ , width  $6\frac{1}{2}$

Signed artist's proof .....\$60

HENRY G. MARQUAND	(F. von S. 59)
Height $10\frac{7}{8}$ , width $7\frac{7}{8}$	
Signed artist's proofs.....	\$50
(See Illustration)	
SUNDAY MORNING IN DALECARLIA	(F. von S. 62)
Height $10\frac{7}{8}$ , width $7\frac{3}{4}$	
Signed artist's proof.....	\$150
A VENUS OF MONTMARTRE	(F. von S. 63)
Height $5\frac{1}{2}$ , width 4	
Signed artist's proof .....	\$100
FRAU LAMM	(F. von S. 65)
Height $9\frac{3}{8}$ , width $6\frac{1}{4}$	
Signed artist's proofs.....	\$40
MY MODEL AND MY BOAT	(F. von S. 68)
Height $9\frac{3}{8}$ , width $6\frac{1}{4}$	
Signed artist's proof .....	\$150
PAUL VERLAINE	(F. von S. 70)
Height $9\frac{3}{8}$ , width $6\frac{3}{8}$	
Signed artist's proof .....	\$60
Trial proof	
THE SAME:	
Height $9\frac{3}{8}$ , width $6\frac{3}{8}$	
Signed artist's proofs.....	\$40
Finished state	
MR. AND MRS. PONTUS FÜRSTENBERG	(F. von S. 74)
Height $10\frac{7}{8}$ , width $7\frac{7}{8}$	
Signed artist's proof .....	\$35
BESNARD AND HIS MODEL	(F. von S. 78)
Height $9\frac{1}{4}$ , width $6\frac{1}{4}$	
Signed artist's proofs.....	\$20
NIGHT EFFECT: PARIS	(F. von S. 83)
Height $11\frac{7}{8}$ , width $7\frac{7}{8}$	
Signed artist's proofs.....	\$60
The first plate	
(See Illustration)	





NIGHT EFFECT: PARIS



HENRY G. MARQUAND



A SWEDISH MADONNA



ST. GAUDENS AND HIS MODEL	(F. von S. 85)
Height $5\frac{1}{2}$ , width $7\frac{7}{8}$	
Signed artist's proof .....	\$60
MR. EDWARD BACON	(F. von S. 88)
Height $9\frac{3}{8}$ , width $6\frac{1}{8}$	
Signed artist's proof .....	\$50
AN OLD BALLAD	(F. von S. 97)
Height 7, width $5\frac{1}{8}$	
Signed artist's proofs.....	\$30
OSCAR II, KING OF SWEDEN	(F. von S. 102)
Height $9\frac{3}{4}$ , width 7	
Signed artist's proofs.....	\$70
(See Illustration)	
SKATING	(F. von S. 110)
Height 5, width 7	
Signed artist's proof.....	\$30
NIGHT EFFECT: PARIS	(F. von S. 112)
Height $9\frac{1}{2}$ , width $6\frac{3}{8}$	
Signed artist's proofs.....	\$60
(See Illustration)	
THE HONORABLE GROVER CLEVELAND	(F. von S. 113)
Height $8\frac{7}{8}$ , width 7	
Signed artist's proofs.....	\$30
The first plate	
THE HONORABLE GROVER CLEVELAND	(F. von S. 114)
Height $8\frac{3}{4}$ , width $6\frac{7}{8}$	
Signed artist's proofs.....	\$30
The second plate	
Impression in black ink on white paper.	
THE SAME:	
Height $8\frac{3}{4}$ , width $6\frac{7}{8}$	
Signed artist's proof .....	\$30
Impression in rich brown ink, on paper of a warmer tone.	

MRS. GROVER CLEVELAND

(F. von S. 115)

Height  $9\frac{7}{8}$ , width  $6\frac{1}{4}$

Signed artist's proofs.....\$50

First state

THE SAME:

Height  $9\frac{5}{8}$ , width  $6\frac{1}{8}$

Signed artist's proofs.....\$30

Second state

ZORN AND HIS MODEL IN THE STUDIO

(F. von S. 119)

Height  $9\frac{3}{4}$ , width  $7\frac{1}{8}$

Signed artist's proofs.....\$40

(See Illustration)

A SWEDISH MADONNA

(F. von S. 121)

Height  $9\frac{5}{8}$ , width  $7\frac{3}{4}$

Signed artist's proofs.....\$40

(See Illustration)

PRINCESS INGEBORG OF SWEDEN: Facing to the left

(F. von S. 123)

Height  $11\frac{3}{4}$ , width  $9\frac{5}{8}$

Signed artist's proofs.....\$60

PRINCESS INGEBORG OF SWEDEN: Facing to the right

(F. von S. 124)

Height  $10\frac{7}{8}$ , width  $8\frac{1}{2}$

Signed artist's proofs.....\$60

FRAU RNEBERG

(F. von S. 125)

Height  $7\frac{5}{8}$ , width  $5\frac{3}{8}$

Signed artist's proof .....\$30

THE GUITAR PLAYER

(F. von S. 126)

Height  $9\frac{3}{8}$ , width  $6\frac{1}{4}$

Signed artist's proof .....\$50

SENATOR "BILLY" MASON

(F. von S. 129)

Height  $7\frac{3}{4}$ , width  $5\frac{3}{8}$

Signed artist's proofs.....\$30

AT THE PIANO: MISS ANNA BURNETT

(F. von S. 130)

Height  $7\frac{7}{8}$ , width  $5\frac{7}{8}$

Signed artist's proofs.....\$60

(See Illustration)





ERNEST RENAN



A NEW BALLAD



KESTI



MISS EMMA RASMUSSEN



MISS LURMAN	(F. von S. 136)
Height $8\frac{7}{8}$ , width $5\frac{7}{8}$	
Signed artist's proofs.....	\$40
A WOMAN TENDERFOOT: MRS. THOMPSON-SETON	(F. von S. 138)
Height $8\frac{7}{8}$ , width 6	
Signed artist's proofs.....	\$40
A DALECARLIAN WARDROBE	(F. von S. 139)
Height $7\frac{7}{8}$ , width $5\frac{1}{2}$	
Signed artist's proof .....	\$40
A NEW BALLAD	(F. von S. 140)
Height 6, width $8\frac{7}{8}$	
Signed artist's proofs.....	\$60
(See Illustration)	
ANNA: A MORA GIRL	(F. von S. 141)
Height $6\frac{1}{4}$ , width $4\frac{3}{4}$	
Signed artist's proofs.....	\$40
(See Illustration)	
BY THE OVEN: STUDY OF A MODEL	(F. von S. 143)
Height 7, width $4\frac{3}{4}$	
Signed artist's proof .....	\$40
NANETTE	(F. von S. 144)
Height $7\frac{7}{8}$ , width 6	
Signed artist's proof .....	\$40
NUDE STUDY	(F. von S. 145)
Height $7\frac{7}{8}$ , width 6	
Signed artist's proof .....	\$40
OLANDINE	(F. von S. 146)
Height $6\frac{7}{8}$ , width 5	
Signed artist's proof .....	\$40
THE HONORABLE JOHN HAY	(F. von S. 149)
Height $7\frac{7}{8}$ , width 6	
Signed artist's proof .....	\$50

PORTRAIT OF THE ARTIST

(F. von S. 151)

Height  $6\frac{7}{8}$ , width 5

Signed artist's proofs.....\$40

MISS EMMA RASSMUSSEN

(F. von S. 153)

Height  $7\frac{7}{8}$ , width  $5\frac{7}{8}$

Signed artist's proofs.....\$40

(See Illustration)

MRS. KIP

(F. von S. 154)

Height  $7\frac{7}{8}$ , width  $5\frac{7}{8}$

Signed artist's proof .....\$40

THE VILLAGE MUSICIAN

Height  $6\frac{1}{4}$ , width  $4\frac{3}{4}$

Signed artist's proofs.....\$30

THE HONORABLE THEODORE ROOSEVELT

Height  $5\frac{1}{8}$ , width  $3\frac{1}{2}$

Signed artist's proof .....\$30

MISS BETTY NANSEN

Height  $9\frac{3}{4}$ , width 7

Signed artist's proof .....\$40

IDA

Height  $9\frac{3}{8}$ , width  $6\frac{1}{4}$

Signed artist's proofs.....\$40

(See Illustration)

THE BRIDESMAID

Height  $5\frac{7}{8}$ , width  $7\frac{3}{4}$

Signed artist's proofs.....\$30

BERIT

Height  $7\frac{7}{8}$ , width  $5\frac{7}{8}$

Signed artist's proofs.....\$40

(See Illustration)

THE BROOK

Height 6, width  $4\frac{5}{8}$

Signed artist's proofs.....\$40





AUGUSTE RODIN



ANNA: A MORA GIRL



BERT



IDA



KESTI

Height  $6\frac{1}{4}$ , width  $4\frac{3}{4}$   
Signed artist's proofs.....\$40  
(See Illustration)

A MUSICAL FAMILY: MORA

Height  $9\frac{3}{4}$ , width 7  
Signed artist's proofs.....\$40

MR. AND MRS. ATHERTON CURTIS

Height  $9\frac{3}{8}$ , width  $7\frac{1}{4}$   
Signed artist's proofs.....\$60

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Height  $7\frac{3}{4}$ , width 6  
Signed artist's proofs.....\$50

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(See Illustration)

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Height  $4\frac{3}{4}$ , width  $7\frac{1}{8}$   
Signed artist's proof .....\$48

BOSE ANDERS

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Signed artist's proofs .....\$75

OUT-OF-DOORS

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